

MAGAZINE OF ART



THE AMERICAN FEDERATION OF ARTS • WASHINGTON

FEBRUARY, 1943

CBS



Presents . . .

Each Tuesday at
4:30 p.m.—EWT

“LIVING ART”

A bold and successful experiment in bringing art to life by radio. Conducted by John D. Morse, editor of the *MAGAZINE OF ART*, the program has won high praise for its interest, informality, and diversity.

VOGUE says:

“A fascinating radio program, un-arty and witty, devoted to kicking out the precious and substituting a hearty attitude toward art.”

“Living Art” is a nationwide radio program offered as a service to all those interested in art. Listen to it. You’ll enjoy it.

Two programs you will not want to miss:

March 2

“Art in the Army.” A broadcast direct from Fort Belvoir, Va.

March 9

“It’s Fun to Paint.” Ginger Rogers in an interview from Hollywood.

Conducted Under the Joint Sponsorship of:

THE METROPOLITAN MUSEUM OF ART
THE AMERICAN FEDERATION OF ARTS

CONTRIBUTORS

ALBERT T. GARDNER, junior research associate at the Metropolitan Museum of Art, New York, is the author of a forthcoming book on 19th century American sculpture, tentatively entitled "National Monument."

DANIEL CATTON RICH is director of art at the Art Institute of Chicago.

LEE SIMONSON's experience in showmanship is by no means confined to the theater. He has designed exhibitions for the Metropolitan Museum, the Worcester Museum, the Museum of Modern Art, and Macy's.

H. E. DICKSON is associate professor of fine arts at Pennsylvania State College.

JAMES M. PLUMER is associate professor of Far Eastern Art at the University of Michigan's Institute of Fine Arts.

MANNY FARBER writes regularly for us and for the NEW REPUBLIC.

MARGARET BREUNING is art critic for the New York JOURNAL & AMERICAN.

JACK BALCH is on the staff of the Saint Louis POST DISPATCH, and is the author of a novel "Lamps at High Noon."

FORTHCOMING

ESTHER FORBES, author of "Paul Revere and the World He Lived In," Houghton Mifflin, 1942, will relate the Worcester Museum's great exhibition of 18th century American painting to the world that produced it.

The American Federation of Arts

FOUNDED 1909

OFFICERS

ROBERT WOODS BLISS, *Honorary President*
GEORGE HEWITT MYERS, *Acting President and Second Vice-President*
C. C. ZANTZINGER, *First Vice-President*
GRACE L. MCCANN MORLEY, *Third Vice-President*
LAWRENCE M. C. SMITH, *Treasurer*
THOMAS C. PARKER, *Director and Secretary*

BOARD OF TRUSTEES

To Serve to 1943

Richard F. Bach William M. Milliken
Joseph Hudnut Duncan Phillips
Frederick P. Keppel Agnes Rindge
Laurance P. Roberts

To Serve to 1944

Philip R. Adams George Hewitt Myers
Sumner McK Crosby Edward W. Root
Juliana Force Charles H. Sawyer
Bartlett H. Hayes, Jr. Lawrence M. C. Smith

To Serve to 1945

Robert Woods Bliss Olive M. Lyford
David E. Finley Grace L. McCann Morley
Daniel Catton Rich

Honorary Members of the Board

Florence N. Levy C. C. Zantzinger

EDITORIAL BOARD

Lloyd Goodrich, *Chairman*

Alfred H. Barr, Jr. Arthur Millier
John I. H. Baur Thomas Munro
Donald J. Bear Daniel Catton Rich
Sumner McK Crosby Agnes Rindge
Rene d'Harnoncourt Gilbert Seldes
Guy Pene duBois Harold Van Doren
Bartlett H. Hayes, Jr. Franklin C. Watkins
Joseph H. Hudnut Philip A. Young
Horace H. F. Jayne Carl Ziegrosser

MAGAZINE OF ART

A National Magazine Relating the Arts to Contemporary Life

VOLUME 36

FEBRUARY, 1943

NUMBER 2

Portrait of My Wife. By <i>Walter Houmère</i>	Cover
<i>The background is pale green—the swinging, descriptive line black</i>	
Hiram Powers and William Rimmer. By <i>Albert T. Gardner</i>	42
<i>How fame came easily to one American sculptor and not at all to another</i>	
Ivan Le Lorraine Albright. By <i>Daniel Catton Rich</i>	48
<i>Only his middle name connects this Illinois painter with Claude of France</i>	
Viewpoints: Post War Painters and Patrons. By <i>Lee Simonson</i>	52
<i>Who is going to be able to buy pictures after the war?</i>	
Art in Centre County. By <i>H. E. Dickson</i>	53
<i>Pennsylvania county assembles an astonishing loan exhibition</i>	
Spirit in the Clay. By <i>James M. Plumer</i>	56
<i>Three kinds of British pottery in the circulating British Crafts Exhibition</i>	
Walter Houmère. By <i>Manny Farber</i>	58
<i>His paintings record the underlying pattern of experience</i>	
Gertrude Vanderbilt Whitney's Sculpture. By <i>Margaret Breuning</i>	62
<i>A review of the memorial exhibition now at the Whitney Museum</i>	
Democracy at Work. By <i>Jack Balch</i>	66
<i>St. Louis opens and operates a genuine People's Art Center</i>	
News and Comment	69
New Books on Art: "Can Our Cities Survive?" reviewed by <i>Frederick Gutheim</i>	76
<i>"Twentieth Century Portraits," reviewed by Florence S. Berryman</i>	
Letters to the Editor	78

Calendars

March Exhibitions Throughout America	79
Artist and Designer Competitions	Inside back cover
Attention Artists. Your Invitation to Exhibit	Inside back cover

All articles are indexed in ART INDEX and READER'S GUIDE TO PERIODICAL LITERATURE

JOHN D. MORSE, *Editor*

PUBLISHED BY

THE AMERICAN FEDERATION OF ARTS

THOMAS C. PARKER, *DIRECTOR*

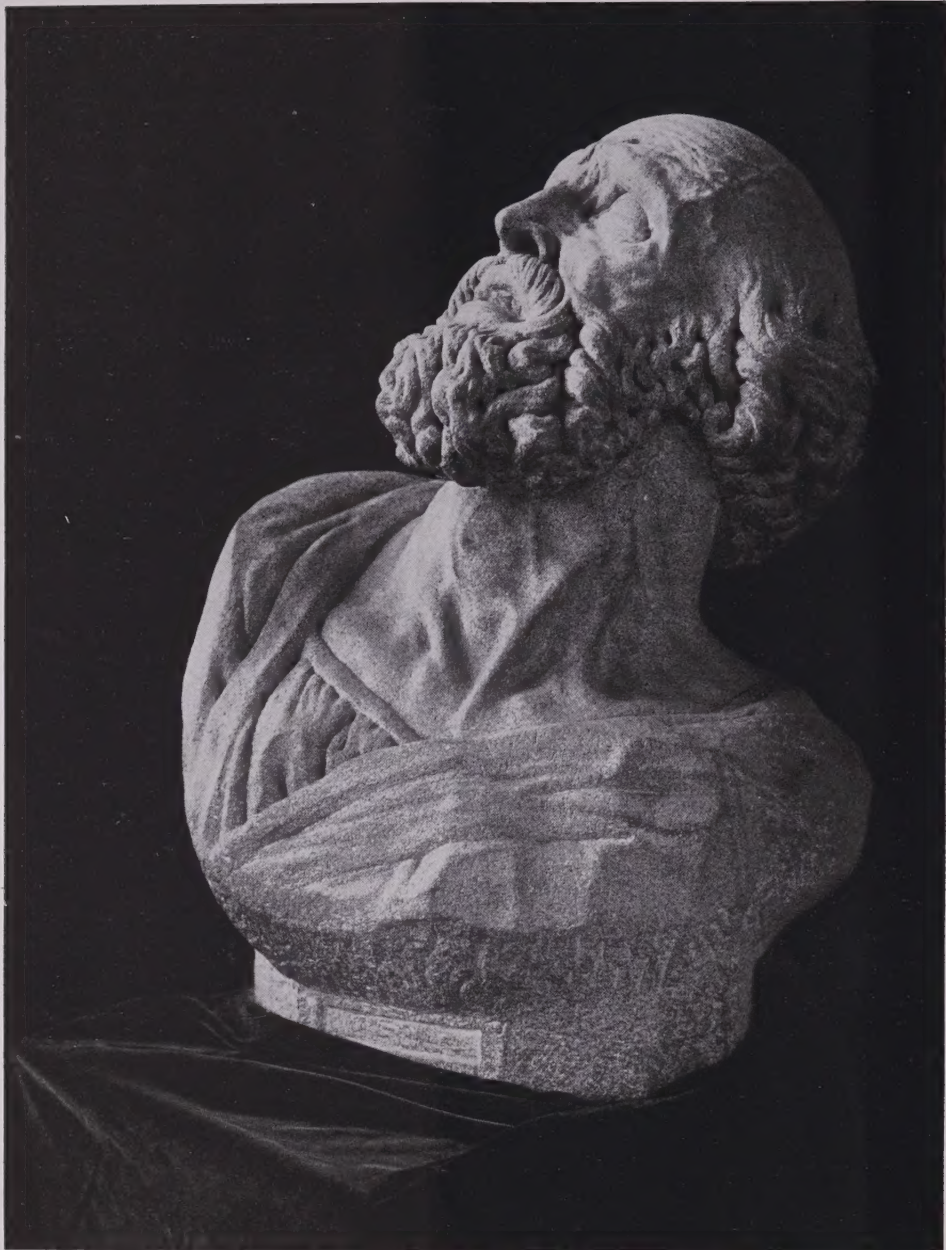
National Headquarters: BARR BUILDING, WASHINGTON, D. C.
NEW YORK OFFICE, 9 W. 54TH ST. TELEPHONE CIRCLE 6-7174

The MAGAZINE OF ART is mailed to all chapters and members of the Federation, a part of each annual membership fee being credited as a subscription. Entered as second class matter October 4, 1921, at the Post Office at Washington, D. C., under the act of March 3, 1879. Subscriptions: United States and possessions, \$5.00 per year; Canada \$5.50; Foreign \$6.00; single copies 75 cents. Published monthly, October through May. Title Trade Mark Registered in the U. S. Patent Office. Copyright 1943 by The American Federation of Arts. All rights reserved.

All Mss. should be sent to the Editor, MAGAZINE OF ART, 9 W. 54th St., New York City. Unsolicited Mss. should be accompanied by suitable photographs (no sepia prints) of first-class quality required to illustrate them, and must be accompanied by stamped, self-addressed envelopes, to insure return. The Editor assumes no responsibility for the return of unsolicited material. Payment is made on publication.

Articles in the MAGAZINE OF ART represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the MAGAZINE OF ART, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—EDITOR.

Representative for Art Dealers' Advertising: Peter Magill, 625 Madison Avenue, New York City. Telephone: Wickersham 2-0537.



WILLIAM RIMMER: *Saint Stephen*, granite. Boston Museum of Fine Arts. One of the few sculptures of its day (1860) that was carved direct in native stone. Life size.

HIRAM POWERS AND WILLIAM RIMMER

TWO 19th CENTURY AMERICAN SCULPTORS

BY ALBERT T. GARDNER

EDITOR'S NOTE: If there is one rule governing the evaluation of an artist during his lifetime it would seem to be that there are no rules. Rubens flourished from the day he set up his studio in Antwerp until he died thirty-two years later. His canvases have brought both wealth and pleasure to their fortunate possessors ever since. A few miles away in Holland, while Rubens was piling up a fortune, Rembrandt was steadily painting his way towards immediate bankruptcy and ultimate glory. Two hundred years later the name of an American sculptor (now remembered by art historians only) came more readily to the lips and pens of most critics than that of either Rubens or Rembrandt. The sculptor was Hiram Powers, whose Greek Slave inspired a sonnet by Elizabeth Barrett Browning when it was exhibited at the Crystal Palace in 1851. But while Powers was profiting from the plaudits of Europe, one of the few American sculptors of his generation whose works will probably survive was working away unsung and unknown at Quincy, Massachusetts. He was William Rimmer, still largely unknown today. Just why some artists are acclaimed by their contemporaries, while others are neglected, remains in the end more or less a mystery. But the mystery makes good reading. At least we found interesting these two chapters from a manuscript on nineteenth century American sculpture to be published by the Metropolitan Museum of Art.

THE SUBLIME MECHANIC

Hiram Powers was scarce laid in his grave in the Protestant cemetery of Florence in June, 1873, when people began to remark how much beautiful white marble had been spoiled by the sculptors of the Yankee school of which Hiram was the most widely renowned member. But, in his time, without exception, he was the most famous American artist both at home and abroad. Among his friends and patrons were numbered some of the most famous literary men of the century and many men of great wealth. His sculptured works found favored places in the manor houses of the English nobility, the palaces of Russian princes, in the elaborate Gothic mansions of prairie millionaires and real-estate kings of New York.

Noted in his day as a conversationalist, he has left for us in his talk a most entertaining, if somewhat contradictory, picture of himself, his ideas on art, and his times. The times, of course, were those of the American colony in Italy, where Robert and Elizabeth Browning loved among the ruins. There the Reverend Henry W. Bellows wrote in his Italian diary:

"Florence, Italy, May 1, 1868. Four P.M.—I have just returned to my lodgings from my first sitting to Hiram Powers, and he has interested me so much by his conversation while

at work, that it occurs to me that I can hardly do a better service to Art than to jot down freshly, from day to day, the more striking things that fall from his lips—specially in relation to his art, in which he is so acknowledged a master . . ."

Nathaniel Hawthorne had this to say:

"I have hardly ever before felt an impulse to write down a man's conversation as I do that of Mr. Powers. The chief reason is, probably, that it is so possible to do it, his ideas being square, solid, and tangible, and therefore readily grasped and retained. He is a very instructive man, and sweeps one's empty and dead notions out of the way with exceeding vigour; but when you have his ultimate thought and perception, you feel inclined to think and see a little further for yourself. He sees too clearly what is within his range to be aware of any mystery beyond."

Few men have had such power to send their contemporaries rushing for pen and paper to record their conversations. Powers captivated his listeners with the genial talk and Yankee twang which he piously preserved in his speech—it was one of his most valuable assets in dealing with successful businessmen, always suspicious of artists. They could understand Hiram, who kept raising his prices until he could demand and get a thousand dollars for a portrait bust. Powers explains his meagre output of "ideal" figures by saying, "For busts I have as many orders as I can execute . . . I must not risk this lucrative business to indulge myself in the works of the imagination." Everyone found him fascinating except other sculptors, who naturally accused him of being mercenary and limited.

Hawthorne records a number of Powers' conversations which range through an extraordinary variety of subjects. He has a plan for laying the trans-Atlantic cable that would beat Cyrus Field all hollow at his own game; he airily predicts that flying machines are a certainty of the near future "but not until the moral condition of mankind is so improved as to obviate the bad uses to which the power might be applied"; he recommends cures for burns and complaints of the chest; he demonstrates conclusively that the ancient Greek sculptor who made the *Venus di Medici* did not know much about anatomy; he compares the musical tones of the bells of Florence; he talks to Swedenborg of inhabited planets, and spiritualism; he thinks Michael Angelo a trickster; that Canova knew nothing about Nature. His brother sculptors he dismisses with harsh judgments—the German sculptor Schwanthaler he accuses of being a mere *machine* for the production of statues and busts.

Powers' good opinion of his own works, his readiness to answer all questions and solve problems of the most diverse nature make it easy to imagine him well hated by the other Yankee sculptors in Italy. Hawthorne, though ensnared by the



HIRAM POWERS: *The Greek Slave*, marble. Newark Museum. One of six replicas which Powers made and sold at an average price of \$4000. The original was first exhibited at the Crystal Palace in 1851, and was admired by Queen Victoria.

charm of Powers' personality, was enough of a Yankee himself not to be taken in. He accepted Powers' glib statements with a grain of salt. The day after Powers had told Hawthorne what was wrong with the *Venus di Medici* Hawthorne went to see the statue for himself, and made his own judgment.

The exhibition of his *Greek Slave* at the Great Crystal Palace Exhibition in London in 1851 spread Powers' fame all over the world. It was the sensation of the age. It was made up of a sure-fire combination of qualities with publicity value: it was nude in a time of excessive feminine upholstery; its title was politically timely; it had a sentimental "scenario," guaranteed to wring a tear; it was carved from "a single block of purest Carrara"; it was the work of an artist, unknown in England, from the supposed cultural desert of America; it had been purchased by a Duke of the realm; Queen Victoria and the Prince Consort admired it; Elizabeth Barrett Browning wrote a sonnet about it; the clergy rhapsodized from the pulpit,—it was a success. Hiram made and sold six replicas of the *Slave* at prices averaging about \$4000.

Although Hiram spent the most important early years of his artistic life as chief inventor of automata and wax effigies in the Western Museum at Cincinnati, it is interesting to note that the more refined type of biographers and art-writers suppressed this vital fact as if Powers the waxworker had nothing to do with Powers the sculptor. From the time he was twenty-four until he was in his thirties he worked at the museum. Previous

to this he had been employed in Watson's Clock Factory where he demonstrated his mechanical skill with clockwork which was to come in so handy later at the museum.

It was due almost entirely to Hiram's ingenuity that the museum was such a financial success. Possibly the scientific specimens and art curios had some interest for the museum-going public of that day, but what really brought in the crowds was a waxworks chamber of horrors, a lifesize model of Hell, euphemistically termed, among the genteel, "The Regions" or "The Infernal Regions,"—Mrs. Trollope claimed the credit of suggesting to Powers the idea of modeling his show on descriptions from Dante. Apparently the sculptor was inspired, for he invented all sorts of automatic contrivances that groaned and emitted smoke and rattled chains to add realism to the scene. Lady visitors, too tightly laced for such breath-taking frights, quite swooned away, while gentlemen tried to maintain manly calm in the face of an electrical contraption that gave off mysterious shocks and sparks. In the estimation of the local populace for miles around a trip to "The Regions" was almost as refreshing as a good, rousing revival meeting, and no trip to the metropolis was complete without a tour of the museum. It was here that Powers gained the greater part of his training as a sculptor and doubtless no small part of his knack for selecting sculptural subjects with a popular appeal; it was here that he discovered his ability to "seize a likeness" which later made his marble portraits so valued for their absolute faithfulness.

Most of the art critics ran through their gamut of superlatives when they wrote of the man and his sculpture; even the term "genius" seemed too feeble a word to support the grandeur of their claims for him. The sculptural monuments of the Classical past and the Renaissance became mere stones again, and on top of the pile stood the paragon—Powers.

They said:

"It is only just to add that no modern artist has better understood this secret of power than our countryman Powers. The austere genius of Buonarroti, who dashed out his most superb conceptions in marble, with an impatient hand, sacrificed beauty to expression, so that in fidelity and exquisite finish our sculptor surpasses him."

And again:

"In reference to Mr. Powers' statues . . . they even represent the *porosities* of the skin—a perfection which seems incredible. It is accounted for by the fact that the eminent sculptor is also a very ingenious mechanic, and has evolved an almost entire new set of tools, far superior to those used in sculpture from time immemorial. One of these instruments imparts to the surface of the marble a delicate "roughness" which so perfectly counterfeits the porosities and wrinkles of the skin as to produce the impression of excessive and minute labor."

Rare was the critic who could write of Powers, "He defied all conventionalism, and represented just what he saw without deference to the canons of 'classical' art. But he is a pure actualist; his work is all surface; and, beyond that point he had not the ability to pass. The history of criticism presents no stranger thing than the reputation of his *Greek Slave*. It was partly owing to English critics, who, as a class, are the very weakest authority in matters of art . . . Beyond mere rendering of flesh qualities, there is not one excellence to recommend it . . . and all the false sentiment of fanciful sonneteers and commentators has only had the effect to disguise from the public the real nature of the statue, more lascivious than anything Greek art has left to us, without its redeeming technical excellence."

It was a wonder that such a criticism could find a publisher in 1860. The editor of the *Cosmopolitan Art Journal* hastily

disclaims any concurrence with the views of the author and offers it to his readers as an example of what curious and wrong-headed ideas some people could have.

As an artist, Powers is of interest today merely as a faithful recorder or the maker of portrait busts of prominent figures of his time. He typifies the "ingenious Yankee mechanic," by being more ingenious, more Yankee, and more mechanical than any of the other sculptors of the neo-classic group. A Boston critic dubbed him "the sublime mechanic." He was adaptable, simple, shrewd, genial and limited. He had the brash assurance of the man of small intellectual powers. Everywhere that he is mentioned one sees the word "straightforward." To his contemporaries not the least appealing characteristic of the man was his financial success and the rags-to-riches element of dramatic contrast in his self-made career.

"Those who knew him best said that, had he not discovered that he was born to be an artist he would have been one of the world's greatest inventors."

THE DOCTOR, TEACHER, AND SCULPTOR

While the press was lavishing praise upon every bungler who could afford the price of a block of marble with which to perpetrate sentimental inanities, William Rimmer remained unknown. The names of Michael Angelo and Phidias were indiscriminately linked with those of Powers, Mozier, Crawford, and Ives while Rimmer—the only man of the group even faintly worthy of such a comparison—was struggling as a physician to support his family in the little settlement of quarrymen near the granite pits of Quincy, Mass.

Earlier Rimmer had worked in Brockton as a cobbler. It is to be regretted that Hawthorne never discovered him nor heard the strange story of his life, for it is a perfect Hawthorne character and plot. William Rimmer was prematurely aged by the bitter confidences of his father Thomas—a strange violent character about whom hung the same mysterious and unsubstantiated legends of royal ancestry which shrouded the ancestry of Audubon. Later, the successive deaths of his sons, overwork, poverty, and lack of appreciation left him prematurely aged. William inherited from his father, together with the royal legend, a thorniness of character, an excessive shyness, and an obtuse pride that made it difficult for him to make and keep sympathetic contacts.

A wonderful and tragic personal symbolism pervades his work in sculpture and in drawing. In the drawings there is the vast evening sadness of space over boundless plains; the horizon lies at terrible distances, unattainable and remote; figures float in the air swooning, falling, dying. Chained monsters, exquisitely constructed, writhe in agony; winged genii falter in their flight; marvelous horses plunge and rear in nervous excitement. Few were the American artists of his time who could draw with such freedom and understanding. Yet Rimmer was almost entirely self-taught.

In Rimmer's sculpture the history of his pain and defeat at the hands of a mercenary age is told in granite, bronze and a few bits of chipped plaster which for years lay forgotten in the dust of art-school attics, or interred in the mortuary caverns of museum basements while their galleries became cluttered with expensive European kickshaws and parlor trophies.

As New England had allowed the painter Washington Allston to wither away from neglect, while its imagination was chained to the expressions of polite authors and the close-figured ledgers of State Street, so again did she allow another and greater artist to perish spiritually. And while Rimmer's talents were wasted for lack of opportunity, fat commissions for public monuments were handed out to feeble, facile, socialite, amateurs or to artists with trumped up European reputations.

Rimmer's earliest existing sculptural work, the product of his youth, is a statuette called *Despair*. This is not the familiar tombstone figure of a weeping angel which his contemporaries would have made—this is not the despair of genteel women—this is the despair, dry-eyed, tense, explosive, of a young man who had become intimately acquainted with the subject, through personal experience. It was not something he had read about; its shape and shadow had often been described to him by his father. Beneath the small plaster hand of this statuette, clapped over its anguished mouth, lies, perhaps, the secret of his ancestry which Thomas Rimmer and his family so successfully suppressed.

The head of *Saint Stephen*, in Quincy granite, was one of the few pieces of sculpture of that day (1860) to be carved direct in native stone. It was wrenched from the rock by main force, in the brief space of one month, with no soft stages through clay and plaster models, no docile Italian stone-cutters did the laborious work, no model posed except in the mind of the artist who wept with physical and nervous exhaustion as he made it.

The *Falling Gladiator*, in spite of its repellent subject, and an attempt to represent in sculpture a difficult involuntary action, is a marvel of anatomical knowledge, a tour de force of which no other American sculptor was then capable. It was of such extraordinary faithfulness, so plastic, that when it was exhibited at the Paris Salon of 1862 some said it was made by trickery, claiming, in their ignorance, that it had been cast from life—an obviously impossible feat. Ironically enough

WILLIAM RIMMER: *The Falling Gladiator*, bronze. 62¾ inches. Metropolitan Museum of Art. When it was exhibited in Paris in 1862 the sculptor was accused of casting it from life.



when a salon jury fifteen years later charged that Rodin's *Age of Bronze* was cast from life it made that sculptor famous. In the *Falling Gladiator* is symbolized the death of the neo-classic style and subject, and in it also one sees foreshadowed the beginnings of that plastic and impressionistic realism which was to be so much admired in the works of later sculptors.

The *Fighting Lions*, perhaps the best piece of animal sculpture produced in America in the nineteenth century, makes even the beasts of Barye seem like tame desk ornaments, paperweights. These animals of Rimmer's are not mere mechanical forms reproduced from nature—photographed by skill of hand and eye. Rimmer absorbed the spirit of leonine ferocity by close study of the animal before beginning to work, in the same way that the great Chinese painters prepared themselves to create the spirit rather than the shell of reality. In general the sculptors of the day had little feeling for animals—one need only compare Rimmer's lions with the awkward ludicrous animals designed by Crawford to see the infinite superiority of the former. However, the connoisseurs of the time would have none of his works, it is only by accident and the efforts of a few

sculptors that any of the works of Rimmer have been cast in bronze—to be preserved for new neglect.

What more perfect symbol could be found for the career of William Rimmer than his own bronze, *The Dying Centaur*? A wild pagan creature, half man, half myth, sinking to the earth, with amputated arm stretching its handleless stump to a pitiless Puritan sky. This was what society could do to an artist who loved art more than literature, who dared to express ideas by form rather than by the trumpery props prescribed by classic convention. They could let him squander his great talents and exhaust his mind lecturing on anatomy before a blackboard on whose surface he cast a thousand masterly sketches with a prodigal hand for the edification of a class of young ladies. The admiration and gratitude of his young pupils must have been balm—though it came late to the wound.

As a doctor Rimmer's knowledge of the miseries of his poor patients at the granite quarry and in the factories of Brockton gave him a far deeper understanding of humanity than any of the other sculptors enjoyed. His expert knowledge of human anatomy allowed his artistic imagination to break

WILLIAM RIMMER: *The Dying Centaur*, bronze. 21½". Metropolitan Museum. A perfect symbol of the career of William Rimmer.





WILLIAM RIMMER: *Fighting Lions*, bronze. 16½". Metropolitan Museum of Art. This and preceding photo by CHARLES SHEELER.

free from the shackles of current convention in his sculpture, his drawings, and in his thoughts. His acquaintance with poverty and the so-called "laboring classes" gave him a humane and socialistic outlook which the rich men of his day would have regarded with horror, had they known. Possibly they sensed it—perhaps this explains his neglect. Rimmer was, in large part, his own patron—a sufficiently tragic dilemma for any artist. There was scarcely anyone in America who could understand him. Hawthorne might have, Melville might have, a few artists did, but the people who gave out commissions and prizes for the most part preferred safe, scholarly sentiment to anything that suggested social thought. What Rimmer's notebooks and diaries might reveal we can only guess from the carefully censored bits that have been published. One would like to know more about this man.

The only happy years of his life were those from 1866 to 1870, when he served as director of the School of Design for Women at Cooper Union in New York. But by then, though he was loved and respected by his students, he had apparently become too embittered and eccentric for even old Peter Cooper, who must have understood Rimmer's interest in the working-man. He was forced to resign in 1870.

WILLIAM RIMMER: *Evening, or the Fall of Day*, drawing. Both sculptures and drawings reveal a wonderful and tragic personal symbolism.





IVAN ALBRIGHT: *Self Portrait*, oil, 1935. Collection of Earl Ludgin, Chicago. Albright is a small, nervous man with eyes reddened from staring at visions. This picture has an hallucinatory still life in the foreground, setting up a counter pull to the figure.



IVAN ALBRIGHT: *Wherefore Now Arises the Illusion of the Third Dimension*, oil, 1931. Collection of the artist. Arbitrary wrenching of space and heightening of all sensuous surfaces. The painter forced his fingers into the gloves to add an effect of something living.

Ivan Le Lorraine Albright

OUR OWN JEREMIAH

BY DANIEL CATTON RICH

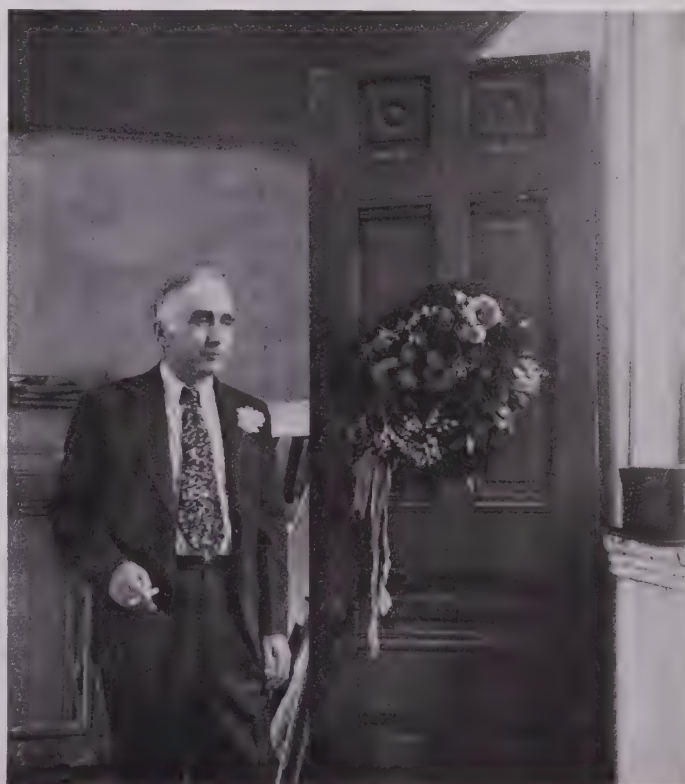
CLAUDE WOULD HAVE DISOWNED his namesake. The wanderer through tranquil groves and the haunted realist of Illinois share but one thing—"Le Lorraine," the name fastened on Ivan by his painter-father in 1897.

Adam, the first Albright, was and still is, a fancy painter of childhood. By the hour Ivan posed with his twin brother in ragged breeches, dabbling his toes in silvery brooks or fishing with string and bent pin. Barefoot boy with cheek of umber. This gave him a disrespect for art and a passion for drawing.

He planned to become an architect, but in 1917 the Army discovered that he could record torn and bleeding flesh with an uncanny precision, and made him a medical draughtsman. Sometimes too much has been inferred from this experience. At the Art Institute of Chicago, and later in Philadelphia, Ivan learned more from advanced students than from men like Hawthorne and Seyffert. An exception was Henry McCarter. He "upset" Ivan, and Ivan "upset" him by laying a still life arrangement on the floor and painting it from a chandelier angle. It took him forty-two days to conquer the technical problems involved.

With his brother Malvin, who renounced architecture for sculpture, Albright built a studio at Warrenville, near Chicago. For the first ten years there issued from its doors a procession of obsessed figures. He chose rugged models from the neighborhood, a lineman or a blacksmith. Posed in harsh, unfeeling light which falls devouringly on leather, hair or skin, these figures are somber in browns, dead tans and faded blues. At the beginning, Ivan tried to give back an external world, heightened with externalities. But already in *The Blacksmith* (1928) his vision of the model is so intense that it puckers the folds of coat and apron into a wavering, abstract rhythm and corrugates

Ivan Albright standing beside the model for his prize winning painting—That Which I Should Have Done I Did Not Do.





IVAN ALBRIGHT: *The Monk*, oil, 1928. Collection of the artist. A Franciscan Friar of California, suggesting the sulphurous flashes of El Greco.

the head with extreme sculptural shadow. The realism becomes more terrifying. *Flesh* (1928) and especially *Woman* (1928), with its dead purple and black surfaces picked out in chalky whites, suggested that he was doing in paint something akin to what Mid-western writers like Edgar Lee Masters and Dreiser had done with words. His work had the despair of "Spoon River Anthology" and the compulsive detail of "Sister Carrie". In these scabrous faces and wrinkled, puffy hands, may be read the whole backwash of pioneer optimism.

But in his next two paintings, *Into the World There Came a Soul Called Ida* (1928-1929) and *And God Created Man In His Own Image* (1930-1931) Albright outstripped the "corn-

fed" realists. *Ida*—a modern *Vanitas*—was posed in the same black-walled studio under a trap-door of light which pitilessly searches out every crease and vein. Nevertheless the nightmare mood gives off a kind of disenchanted loveliness and the effect grows phantasmagoric. Every inch of *And God Created Man* . . . is rendered with a fastidious delight in the tints and textures of sagging flesh, worn clothing, cheap wooden bed and wall paper. By this time Albright's knowledge approached the graphic control of a Dürer or Cranach. Illusionism is pushed so far that it becomes abstract. If one needs a contemporary parallel in letters it would have to be William Faulkner.

Over ten years ago the artist considered painting a tawdry doll in a glass case shaped like a coffin. Two desires possessed him: first, to bring the elements of his art into more dynamic interplay and second, (never confessed) to paint the theme of death. So far most of his figures had been static, or at least the large blocks of his design had the immobility of still life. Within the forms there was a lively play, but often it had been a play of surfaces. In a still life, *Wherefore Now Arises the Illusion of the Third Dimension* (1931) he bent and wrenched space to suit his feeling. Apples in a dish are designed from varying perspectives; a glass of wine is seen from still another angle. The technique becomes even more explicit. Each filagree of lace or spot on an apple is heightened to a point where the whole picture takes on the feeling of psychic tension. Here Albright seems to be staring through matter into a world of his own obsessions.

These explorations were to continue in a tall canvas of a door, hung with a funeral wreath. The theme took precedence over the painting of the doll, which exists today only as a charcoal lay-in with one or two touches of color. For the next ten years he worked on the door. He finally called it *That Which I Should Have Done I Did Not Do*, (1931-41). Examining the canvas touch by touch, one wonders what further the artist *could* have done. It is the most carefully painted picture of our day, perhaps of almost any day.

Great and careful were the preparations. An actual door was found and set up on a sill made from a discarded tombstone. A wreath of artificial flowers (it faded) was placed on its scarred surface. Diagrams were made of the flowers, some to be painted one foot above the ordinary line of vision, others from three feet below. The door itself was "shot" from contrasting angles. Realizing the flatness of the object, Albright saw that movement into space must be created through reversals and combinations of perspective. Originally a model was called in to pose for the hand. She grew weary and a plaster cast of her hand was taken and wired into position. Albright was delighted. The false hand was more spectral than the live one. Season after season the charcoal preparation was filled in, every mar, scratch or blemish recorded. The full and empty spaces were welded together with new lines of force. After a decade it was finished, Albright's masterpiece.

Here his extraordinary vision at last finds a commensurate theme and technique. Death's corruption has never been exposed with more unflinching insight. The very pigment seems dead, made up of cobwebs, dried spittle and dust. Color is smoked on rather than painted. The twisting moldings and distorted wreath are sharply cut by a metallic, cold light. Vapor drifts from the shadow. At key points the form dissolves into an ectoplasmic mist. The canvas dulls or glows with a charnel luminosity. The tall warping format is made to symbolize a casket.

That Which I Should Have Done . . . poses the whole question of Albright's significance. No one can fail to admit his technical mastery; few so far have been more than shocked or repulsed by his subject matter. This failure to understand the themes of his painting is a fault of our time. Through undue emphasis on form we have become such materialists that we are in danger of ignoring all meanings which reside in a work of art.

Though Albright—who is usually remarkably clear on his processes—insists that "it doesn't matter in the least what you

IVAN ALBRIGHT: *Detail of That Which I Should Have Done.* (Reproduced in the *MAGAZINE OF ART* for December, 1942.) This section shows the "haunted realism" of Albright's method. A plaster hand was substituted when the original model tired. Albright was delighted with its spectral quality.



paint," I state that it matters extraordinarily to him what model he chooses or what idea he broods over. His world is a world of midnight. One of his pictures even carries that title; they might all have it. Against black or sooty backgrounds these over life-size figures loom out of shadow, nakedly exposed to the glare of light which the artist pours over them. It is a light cruel in revealing the least trace of corruption or indulgence. With his excited eye Albright probes his characters as they stand bared before him. "I like faults and quirks in people," he admits. "I believe a man grows to look more and more like the person he really is."

It is flesh, itself the title of another of his pictures, that Albright analyzes—a rabid, delicate autopsy on skin and tissue. This corruptible he paints with amazing relish; it loosens, rots

and decays yet holds a strange fascination. What is his purpose? Does this vision spring from a cosmic bitterness, a personal cynicism or an uncontrollable aggression against his fellow-men? I believe not. Rather it is the result of strong moral indignation, concealed (perhaps even from himself) under the guise of disgust. These maps of faces on which every sorrow or depravity is charted are named, *Into the World There Came a Soul Called Ida* and *God Created Man in His Own Image*. The "soul" of Ida is overwhelmed with the opacity of flesh; the "image of God" is forever caught in a lava flow of matter. In an intense desire to portray a drama of corruption the painter spent ten years of his art in creating this cast of characters, and ten years more in designing a coffin in which they shall inevitably lie. Ivan Albright is like a page from "Jeremiah."

VIEWPOINTS: POST WAR PAINTERS AND PATRONS

BY LEE SIMONSON



Before he became known as one of America's leading stage designers and authorities on the theater, Lee Simonson had written extensively and pungently on art, artists and museums. He is the author of two books, "Minor Prophecies" and "The Stage is Set," and during 1928-29 was the editor of CREATIVE ART. A painter himself, he is intensely interested in the relationship of the public to pictures, a subject of obvious importance in this century of the common man, and one that he tackles here with characteristic vigor and common sense.

THE FINE ARTS HAVE been among the first war orphans. Their plight is obvious. Painting and sculpture are an essential part of that civilization which we are battling to preserve at the cost of billions of dollars and millions of lives. But pictures and statues already have the status of peace-time luxuries, like radio sets, washing machines and typewriters—conveniences without a claim on priority during a crisis.

The post war prospects for the fine arts are not much brighter. We shall not mount generals on bronze chargers to march again in parks and public squares. The dictators of this war are not men on horseback. In this struggle even men on foot have gone underground into fox-holes instead of trenches. Most of the struggle is invisible and presents no focus to the aesthetic eye. It cannot be successfully visualized or symbolized in terms of the human figure. A recent competition for a monument to aviation brought forth a group of statues almost puerile in the inadequacy and triteness of their symbolism. The prize winning figure, a helmeted aviator bundled in a stratosphere jacket supposedly walking to his plane, was almost ludicrously heavy and earth bound. He might as well have been a ski-jumper en route to pick up his skis at the club house. Mayor La Guardia very sensibly declined to provide a site for the monument.

It is unlikely, once the piping time of peace returns, that we shall want to fight over again the battle of Guadalcanal, or an air raid over Berlin or Tokio, on the walls of schools, post-offices or other public buildings. A certain amount of first-hand sketching of the life and times of the front may produce humorous, pathetic or satiric drawings, but like similar work done during the last war it will not arouse enough public interest to avoid being interned for the peace in military archives.

The peace, by unanimous consent, is to insure freedom from want for the so-called common man. Such freedom implies leisure in which to enjoy freedom and the fruits of culture, among which are literature, music and the fine arts. But in almost no post-war planning is anything being done to make this possible as far as the fine arts are concerned.

TOO FEW CAN AFFORD TO BUY

Art in this country is bogged down as it was during twenty years of the last peace, as it is during this time of war, as it is almost certain to be during the forthcoming peace, for precisely the same reasons. Like industry and trade during the last depression, it is suffering from overproduction and underdistribution; at the price

artists can afford to sell, too few patrons can afford to buy. American art is not likely to be distributed on a wide enough scale to free its creators from chronic economic insecurity unless drastic efforts are made to meet the situation now. For art, like industry, has no future if it is consumed by the fraction of this country or any other that make up the upper income-tax brackets. If these classes are not taxed out of existence, they will suffer a drastic reduction in the surplus income which heretofore they have "lavished" on painters touted by art dealers or be-medalled by exhibition juries so that they seem gilt-edge securities and long term investments.

The present channels of distribution represented by metropolitan art dealers are wholly inadequate, the present round of annual exhibitions in a few of our largest cities equally so. Once an artist has won his medals or been "recognized," his potential upper-class market is too quickly saturated. The chapter membership of the American Federation of Arts is composed of about five hundred museums which house permanent or travelling exhibitions each year. But there are roughly one thousand cities of 10,000 population or over, and about a thousand more with a population of 5,000 to 10,000, that never see an art exhibition from one year's end to another. Their inhabitants can hear Bach, Brahms, or Beethoven over their radios, or borrow the classics of ancient and modern literature from the local library. But they see art only when LIFE magazine publishes colored reproductions of it.

25,000 DRAWINGS FROM 35 STATES

The problem used to be: Could the United States produce art? The current problem is: What are we going to do with the prodigious amount of art that we are capable of producing? There are some 25,000 drawings and water colors in the Index of American Design done by artists in thirty-five states. All of these artists were presumably incapable of finding patrons, for in order to work on the Index they had to be on relief. But the collection is now considered so important that it is housed and exhibited by the Metropolitan Museum of Art. Our prodigious fecundity is proven again by the fact that in the current Artists for Victory exhibition, more than 14,000 entries were submitted to the jury, although every entrant was limited to a maximum of two. The twelve hundred and eighteen examples shown filled no less than twenty-nine galleries. The 14,000 could hardly have been exhibited simultaneously in all the leading museums of the country. But for the two works submitted every artist had twenty or more in his studio.

Much contemporary art is not of course art with a capital A. That is to say it is not great, permanent, or an important part of our eventual cultural heritage. But there is no way of insuring that the fraction which may be immortal will be produced except by encouraging everyone with the ability to draw, sculp or paint to do so. No academy, jury, clique or coterie anywhere, in any century, has successfully conferred immortality in advance, anticipated the verdict of time or the taste of posterity. To be lasting, art must first be living, and artists must live in order to produce it. Whether in Gothic France and Germany, Renaissance Italy, 17th century Holland or 19th and 20th century Europe, great art was created as a result of a high rate of production on a widespread scale.

In the two or three remaining years of the war effort, artists as a class cannot change their status. They had therefore better begin concerted and long range post-war planning. For unless they can find some effective way to broaden their patronage, to reach, interest, and to win the support of a vastly increased and vitally interested public, they will as a class have decreed their own doom, and in the society of the immediate future, as workmen, become an anachronism.



County-owned art, ranging from a 14th century Italian saint to a 19th century American embroidered landscape and Hobson Pittman pastel.

ART IN CENTRE COUNTY

BY H. E. DICKSON

OUR PURPOSE WAS FIRST to make a careful survey of the county, locating and cataloguing all the works of art owned within it, including paintings in all media, drawings, prints and sculpture; and, having done this, to take what seemed to be the best of the lot for an exhibition. The results were as surprising as they were gratifying, and I tell the story because I feel it might be duplicated almost anywhere in America.

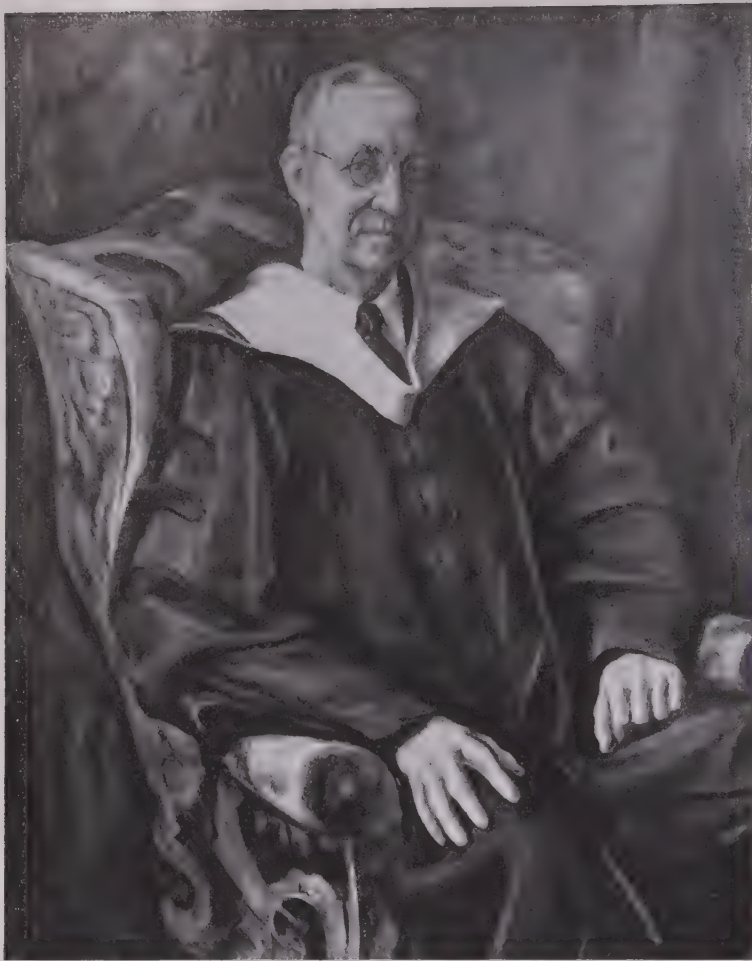
Centre County, Pennsylvania, though rating far above average in both the quantity and quality of art to be found within its boundaries, on the other hand contains no riches comparable to those of major art centers and metropolitan areas. There must be hundreds of other counties that can match it in ownership of good pictures. Here we have a considerable number of works of art owned by the State College, some of them given to or purchased by the institution, others carefully selected from the output of the WPA Art Program. There are also several small private collections in the region, and, of course, many privately owned pictures, particularly in the college community where one would expect to find more per capita than elsewhere. There are, moreover, some practising artists of outstanding talent, some of whom have had works hung in the larger museum shows. Still, Centre County is not unique.

It is not at all difficult to canvass an area the size of the average county, and for the person or persons conducting the search it is likely to be an enlightening, and often amusing, experience. Notices in local newspapers asking cooperation in locating original works of art serve to announce the project and bring many helpful replies. Women's clubs, historical societies and other organizations willingly lend assistance, and in any town it is always easy to spot a few individuals who are especially well informed about the interiors and contents of the homes of other residents. With a few consultations, some phone calls, and the necessary visits one can soon ferret out the artistic substance, such as it may be, of a given place.

In rural districts the investigator sometimes must cover large areas of art-less wastes only to satisfy himself that they are barren. I spent a hot afternoon driving through a long mountain valley, looking for family pictures that unfortunately had been transferred to distant relatives, being forced all the while to gaze with simulated admiration at antiques, old photographs, bad reproductions, knick-knacks and varieties of amateur craftsmanship, and at some striking specimens of stuffed animals. A picture reputedly brought from Germany generations ago and enthusiastically heralded as "a real oil—a museum piece—no doubt worth all of twenty-five dollars," turned out to be only a reproduction of some pale-toned canal scene. It was necessary to explain over and over that the projected exhibition was to stress works of art rather than objects of historical association. Yet in all this one may unexpectedly turn up some primitive work of unusual charm; and it is most pleasant on an outlying farm to come across an individual who has an affection for, and adequate knowledge of, a few good possessions—prints, for example—and who is happy to talk with someone whose interest in them is not that of a scavenger of antiques.

Once selected and assembled, our exhibition pieces were found to range in time from a fourteenth century Italian altar panel to pictures that were literally up to the minute, hung before they had dried; for local artists were represented, each by a single entry. Seventy-six items, including a few sculptures that provided interesting accents in the gallery, were listed in the printed program.

It was early made clear that the objects were chosen by members of the College art staff to present not an absolute best, but rather a representative best, a selection with which some might not wholly agree. Although it was feared at the start that this procedure might result in injured feelings and animosities in some quarters, there was in reality nothing of the sort. Everyone understood that the selection was to be made after an inspection of all available material, and that hanging space would then fix



HENRY VARNUM POOR: *Portrait of Dr. Ralph D. Hetzell, president of Penn State College. Painted in 1940. Owned by the college.*

a limit to the number of suitable pieces that could be taken. As it turned out, prints had to be eliminated altogether in view of the space available, and only a few water colors were used.

The problem of hanging so miscellaneous a collection offered a challenge to the taste and ingenuity of those who worked on it. Fortunately an ideal gallery was available, one that usually houses a unique permanent collection of paintings of the mineral industries, and that offered the advantages of plain background and excellent lighting. The pieces were arranged solely on the basis of their pictorial qualities, regardless of chronology and subject matter, but with full concern for juxtapositions, accents and balances in the room. The accomplished effect was surprisingly harmonious: lion and lamb lay peaceably together, as the sixteenth century rubbed shoulders with the twentieth, and the different media kept company with each other.

On the end wall, here illustrated and reading in the accustomed order, were: an eighteenth century *Tree of Life* and *The White Fence* by June Groff, both embroidered; *The Artist's Wife* (1910) by George De Forest Brush; *James Petriken* by Jacob Eickholtz, painted in the eighteen-twenties; Albert P. Ryder's *Late Afternoon Near Litchfield, Conn.*; an impressive *Sacrifice of Isaac* attributed to Ribera, and certainly of his school; a *Seascape* by George Morland; *Seth Knowles*, painted about 1826 by Chester Harding; an *Unidentified Saint*, fourteenth century Italian; and a lovely pastel, *Summer Evening*, by Hobson Pittman. The Ribera-like canvas is flanked by a *Christ Child* and a *Saint Joseph* of polychromed wood, probably Spanish, eighteenth century.

On other walls hung impressive portraits of college authorities by Henry Varnum Poor and James Chapin, and a glowing *Portrait Study* by William Glackens. Among the earlier American portraits was another attributed to Jacob Eickholtz, the Pennsylvanian painter who was born the same year as the Republic—in 1776, and the remarkably fine “primitive” of Mrs. Juliana Gregg Irvin.



CHARLES BURCHFIELD: *The Bell Tower, water color. 1932 near Lock Haven, Pa.*

American landscape was superbly represented. John Sloan and Stuart Davis were both vitally concerned with Gloucester, Massachusetts, and in *The Bell Tower*, which Charles Burchfield painted near Lock Haven, Pennsylvania, in 1932, is all of his fine, sure feeling for the American scene and his rare gift of expressing it in water color.

Other names among the sixty or so artists represented in the exhibition included those of Julius Bloch, Nicola Cikovsky, John J. Enneking, Stephen Etner, Childe Hassam, Samuel Heller, Joseph Hirsch, Leon Kelly, Salvatore Pinto, Charles J. Taylor, Elizabeth Terrell, Lee Townsend, J. M. W. Turner, Max Weber, Stuart Wheeler, and Katherine Morris Wright. Also there were sculptures by Mrs. Anna Hyatt Huntington and Fingal Rosenquist.

In the scope, variety and quality of works displayed, this exhibition actually functioned as a small temporary art museum. Had more space been available, it would have included a large print section. As it is, so many prints of all periods, places, types and sizes, have been located by our survey that the way is obviously open for a Centre County print show sometime in the near future.

Even without a great many works by major artists, most fairly populous regions contain enough products of honest creative activity to be worth exhibiting for the enjoyment of all the inhabitants. Citizens of Centre County, faculty people and others held here by the non-stop war program at the College, and those kept from travel by lack of facilities, found the exhibition a source of continued pleasure. Not even the announcement of an impending blackout on the evening set for a lecture on the exhibit prevented a full-house attendance. We think the success of our venture justifies our pride in Centre County. But we are prouder, as Americans, when we reflect that almost any comparable American county might do the same.



JACOB EICKHOLTZ: *Hannah Hopkins-Ellmaker*. Family tradition attributes this painting to the early American painter, born in 1776.



HOBSON PITTMAN: *Spring Morning*, oil. Most popular painting in the exhibition.



Exhibition pottery by William Gordon. A revival of an 18th century technique: matt, white salt glaze with natural kiln-fire touches of green and iron-red with markings of blue.

SPIRIT IN THE CLAY

SOME ENGLISH POTTERY NOW IN AMERICA

BY JAMES MARSHALL PLUMER

WORKERS IN CLAY may be as servile, as academic, or as inspired as workers in other media. Pottery, the product of workmen in clay, may be merely for sale, or for exhibition, or it may be for human use. The truth of these statements is demonstrated in a remarkable group of pots, plates, pitchers, jugs, bowls, dishes and vases now being circulated in this country and Canada as part of the British Crafts Exhibition.

The Exhibition is composed of modern examples of textiles, woodwork, basketry, bookbinding, calligraphy, glassware, metalware, and ceramics. It is sponsored by the British Council, London, and is being circulated by the British Information Service. Already shown at the Metropolitan Museum of Art, New York, the Worcester and Toledo Art Museums, and the Nelson Gallery of Art, Kansas City, the Exhibition is scheduled for the Dayton Art Institute during March. It is then, following a Canadian tour, slated for several showings on the West Coast.

In this article pottery has been selected for description as best typifying the contributions being made in the field of art by modern British artist-craftsmen. The arrangement of the wares is according to three clear categories: COMMERCE, EXHIBITION, and HOME USE. The separation of the three types, it appears, is not arbitrary on the part of Miss Muriel Rose, the Crafts Exhibition secretary, but follows a division of the arts catered to and understood by an able group of present-day English artist-potters.

If we, the American beholders, seek a message in the group of commercial pottery, we may find it in the pieces shown—a

negative message to the effect that hand decoration on a cast teapot is only "something added" to a still-born shape—that Wedgwood shorn of its Victorian medallions exposes alike the mechanical perfection of its forms and the dearth of human touch. Metallic shapes are repulsive to a lover of clay. In briefest words, the English commercial potter says: "Salesmen, take note; consumers, beware."

There is an enormous gap between the commercial wares and those made especially for exhibition. This second group is top stuff in decorative pottery. It is the result of knowledgeable experimentation with all the basic secrets of thrown and fired clay. A Chelsea figurine, if placed in the same room with this, would blush. For the soulless painted China doll of Chelsea is evidence that its maker only played with clay. The virile, wheel-thrown shapes and superb glazes of these modern decorative pieces are proof of their creation by men who *worked* with clay.

The influences here are often Oriental of the soundest sort, from ancient aristocratic Sung to modern rural Japan. The influences are Occidental, too, especially those of Mediaeval craftsmen (English and continental). And sometimes the effects are *accidental*, these being perhaps the most honest influences of all. For the accidents that have affected their wares are natural, if unforeseen, occurrences to clay while it is revolving hand-guided on the wheel, or being transformed in a fiery furnace. Avoiding the bright rainbow colors which after all number only six, the makers of these pieces have captured—and shown their ability to recapture—a hundred hues: soft greens, dull reds, browns, greys, blacks and even whites. Photographers will be



*Ramekins by Bernard Leach.
Examples of home use pottery
in the traveling exhibition.*

quick to notice also the subtle differences in texture which, incidentally, is a three-dimensional effect in pottery. It must be seen to be believed; still more it must be touched. It is obvious that all the exhibition pieces were made for connoisseurs, the lovers of art, and particularly for those susceptible to the visual and tactile appeal of transfigured clay.

Between the third group, the practical wares made for use, and the exhibition wares just described, there is a bond in workmanship, if a gap in purpose; and conversely, when compared to the first or commercial group, a bond in purpose, but a gap in workmanship. The clay of the commercial potter is the body of ceramic art (unfortunately put up for sale). The clay of the exhibitor, transformed by human handling, becomes the soul. The same clay devoted to practical purpose about the sacred hearth becomes the spirit.

To speak of the potters themselves is only to re-word what we have said about their works. "Who is the Potter, pray, and who the pot?" Historically, Bernard Leach, Michael Cardew, W. Staite Murray, Samuel Haile and their school represent in ceramics what Eric Gill was—nay, still is—in sculpture: the counter-revolutionist. Their revolt, although in the last quarter-century, is nevertheless the revolt of William Morris and Ruskin, and their slogan is Ruskin's, "Industry without art is brutality." Their first act of revolt was against industrialism. It led them to "exhibitionism," the best their human hands could do according to the methods of their greatest predecessors. So successful were they that such connoisseurs as the late George Eumorfopoulos bought their wares and showed them side by side with his rare, ancient Chinese pieces.

In catering to the connoisseurs, they had demonstrated two things: one, that their works could be judged along with the world's best ceramics, and two, that ceramic works, even as those of other modern artists, could occasionally bring high prices. But they were quick to discover that art for exhibition brought returns that were unreliable or insufficient for a livelihood. Thus developed the third phase in the life of the English artist-potters. Masters, all, "they worked for the craft," Miss Rose has said, "and not for the cash." Their price was lowered and their aim was raised. They dedicated themselves to making things that the public could afford.

This was the second act in the counter-revolution. It was a business-like act and a spiritual act as well. It became their aim, as artists in possession of their art, to serve their fellow-men,



*Commercial pottery in green and cream. Designed for Wedgwood
by Keith Murray. Mechanical perfection . . . dearth of human touch.*

*Home use pottery: pitchers by Bernard Leach, larger glazed in Chinese
"timmoku" of hare's brown; slipware dish by Michael Cardew.*





WALTER HOUMÈRE: *Anniversary*, oil on gesso panel, 1942, 4' x 3'. A marvelous re-creation of the sharp warmth of life. The background is black, the silhouette of the head olive green, the bright colors of the woman's figure clear, luminous pink, white and yellow, the thin, explosive lines bright scarlet. This painting and the others reproduced here are owned by the artist.

WALTER HOUMÈRE

BY MANNY FARBER

WALTER HOUMÈRE is an abstractionist, and the immediate cry goes up, "But where are the *human* values?" The cry comes from those nonplussed people who think an abstractionist is merely a pattern maker, those who, as Houmère says, "... have no embarrassment in not understanding physics or higher mathematics but feel that they should understand painting without cultivating or practising it." The human values in good abstractionism are where they have always been, in all fine painting from the Chinese through Giotto to Matisse: in the emotional quality of the lines, color and spaces, and the way they have been related in the picture space.

The dual portrait Houmère calls *Anniversary*, which he made last year in celebration of the anniversary of his marriage, is a marvelous re-creation of the sharp, bright warmth of life through its odd, beautiful colors, the rich, weighty grays and coarse black of the background making clear and forthright the pink, white and cadmium yellow of the figure. There is a rare elegance in the line decorations, the hair-thin scarlet lines he darts on so emotionally—yet with so much controlled grace. In its unity the picture has a balanced, springing tension: the activity of existence in essence. Wherever your eye lights there are lines and shapes cutting the picture space sharply and neatly, and rhythmically moving your eye elsewhere, always contained within the picture space. Here then, are human values: the emotion of a marriage interpreted in terms of forms appropriate to the medium of painting.

Like any good abstractionist, Houmère is a realist. He will have no line or color but the one that expresses his feeling in the simplest, most direct way. This is being extremely factual, so factual that the idea behind *Anniversary* seems too obvious for a painting, and would be for a realistic one—the silhouette of a man's head with the woman's figure inside to indicate the meaning of marriage. The power of the abstraction lies here; for the feelings which cannot be expressed in terms of realism without misunderstanding are given free play in the abstraction, and become manifold within simplicity. In *Latino* it is the heavy, voluptuous whirl of the Spanish dance, and the primitive outspokenness of the music, that is the pattern of the pictorial experience, and everything else—the dancer's identity, dress, etc., is discarded as not relevant. The *Portrait of My Wife* has the robust but poignant femininity of the woman, and none of the extracurricular data that gets into so many portraits. His *Clown* is after the thick, exaggerated hilarity of clowning and nothing else. In these terms abstractionism is most real; for it strikes closest to the essential facts of experience. In Houmère's words: "It is the essence of the rhythm and tempo of any given activity—the recording of the underlying patterns of experience." He also believes that abstract painting must firmly originate from the nature of the subject; the abstract drawing of a hand, for instance, will contain the structural meaning of a hand as well as take part in the rhythm and activity of the main action of the picture, and include the other emotional meanings of a hand. In this sense he has the exactitude of a scientist together with the sensibilities of an artist; the hands of the grandiose flautist in *Lute, Flute and Dance*, for example, are expressively indicative of the music itself—in their position and preciseness, their finicking skill. Yet they are intensely human in their physical aspect, and in



Walter Houmère, his wife, Mildred, and their dog, Barkis, in their home in New York. Houmère was born in Lausanne, Switzerland, in 1895. His father was Armenian, his mother, whose name he has taken, French-Swiss. Houmère lived till he was eighteen in Constantinople, where his grandfather was architect of government buildings and where Houmère went to medical school for a year and a half before coming to this country in 1913. He is a naturalized citizen. For eight years he practised engineering, designing tanks during the first world war, beginning to paint full time in 1923. He married Mildred Lacroix in 1931. His one man show was at the Neumann Gallery in 1936.

the position and movement they take up in the picture are part of its unity.

The *Bateau Ivre* is an example of Houmère's symphonic use of line and color. The reproduction will serve to show how the planes in its whole complex system slide not only within the form but on the surface of the painting, creating not only the sensation of the boat's volume but its life, its course. The lines do not act merely as contour to planes, but amplify them, sometimes echoing them, sometimes going further, sometimes creating accessory movements. At first glance the action seems to be dominated by the spurting, jagged line; but on further examination it is seen that the hues, values and intensities are perfectly regulated in quantity and act behind the line as an orchestra behind the violins, giving the line its motivation. The conception is extremely complex and interacting, but everything unites to express the sensation sought: an orchestration of mixed, conflicting movements. This also works backward: the erratic nature of the sensation has been in control of the course of the technique; so that the painting's effect is of gaiety and spriteliness.

The dominant emotion in the painting of Houmère is one that conveys the virility of activity; to my knowledge, there is no such thing as a passive Houmère. As was said before, once the eye touches any part of his picture, it is taken up and through, in a quick movement which never stops. The execution is never haphazard, or this unifying movement would not occur; forms would intrude, lines would get in the way, the



WALTER HOUMÈRE: *Bateau Ivre*, oil on gesso, 1935, 4' x 8', suggested by Rimbaud's poem, "The Drunken Boat." This is a bright, crisp painting, hectic with movement, the drunken list of the boat in a heaving sea achieved with eccentric countermovements of line and colored planes. The square, triangle and oval arranged in a triangular formation in the center of the picture are bright red and hold the movement within the picture frame by their intensity, size and position—setting up a luminous relationship with the cool, pale tints of the boat and sea forms.

movements would be crossed out. The *Portrait of My Wife* is indicative of the feeling of activity in the person, first in the swinging, effortless yet cunning black line, which is enormously vital in its quick-tempoed lilt, second in its vibrant, dimmed, apple green color. The spring-like enunciation of Houmère's lines indicates a performance similar to that of the old Chinese masters, the painting brush becoming an extension of the arm, and the lines being made with the flow of instinct. Here the performance must be instantaneous and right, there is no going back; it becomes truly a record of profound feeling.

Everywhere in painting is found artistic looseness, a slopping over where the artist relaxed his design for likeness or story; when this happens, lines are wasted, colors negated, unity violated. Unfortunately we have raised so many false gods in place of the real ones that it is now the purely esthetic painting that seems out of place in our museums. With all the exploding energy that takes place on Houmère's surfaces, there is always a quality of control. The pictures have their own fidelity, they follow through from beginning to end; in some of them there is not a space or color that is too much or too little. Then, as in *Anniversary* or *Bateau Ivre*, the organization of movement (the blood-flow of a painting) is as flawless and precise as the finest airplane motor. This is what Houmère wants. He believes the painter's final creation should be as unmarred and clear as the performance of one of Mr. Watson's business machines. Everything is so given over to the architecture of the picture that there is no chance of any looseness; every part is governed by the flow of the whole, and none can be out of place.

The surface of his paintings has a billiard ball smoothness, which is got from applying the paint water thin and almost oil-less on glistening gesso board. When the pictures are finished they have that steely clarity and definiteness so noticeable in *Epicycloid*. The various lines and masses are precisely sepa-

rated without the ordinary gradations or transitions one finds elsewhere. Nor is there a brushmark in sight. So that, almost incredibly, Houmère gives free rein to that exploding energy inside of him, and it comes out on his gesso boards without a thumbprint or a personal mannerism to give a tag to emotion. It is what you would expect in a man who was an engineer in precision toolmaking. That this thin, texturally unvaried surface produces paintings in which are present as much variation in depth as he wants, also a true texture, as in *Epicycloid*, a weighty, richly pure color, and an absence of any effect of thinness or slickness, is the result of his tremendous technical skill and the extent of his stature as a creator.

Houmère feels deeply the age he works in; his technique he feels is an expression of it, and so are some of his subjects—for instance, *Broadcasting*. He wants to show the phenomena known and made use of by our age which were unknown to the past, to Cézanne for example. He mentions subjects for painting—electricity, atomic physics, energy, and so on, and in his picture *Broadcasting* the over-all impression is of the eerie, soundless vibration of sound waves through the atmosphere. It starts with some very thin, delicately lined images, indicating two actors in various stages of their performance, and moves into the fathomless pale blue background, through dark blue color chords and pale tints that vibrate in the surrounding blue. It seeks the essential experience of hearing.

Houmère's progress has been through an unspectacular period of realism, which showed his organizing power well enough but none of his personality as it is today expressed through color. In his *The Last Supper*, Houmère has cramped the people who sat in on that memorable feast in order to get their hands and heads in such a position as to whirl your eye down one side of the picture and up the other. The color is rather drab, the whole thing repetitious, and the whirling, chainlike motion more a mechanical achievement than an emotional one.

String Instruments, which is next in order in his development, shows the nicety and warmth of the man's perception. Here the stretch of the three taut strings is modulated and counteracted by the warm, lush curving of various lines and contours, everything indicating the music of the instruments. The color is in a low-keyed brown, ochre and black, and has a fine luminosity.

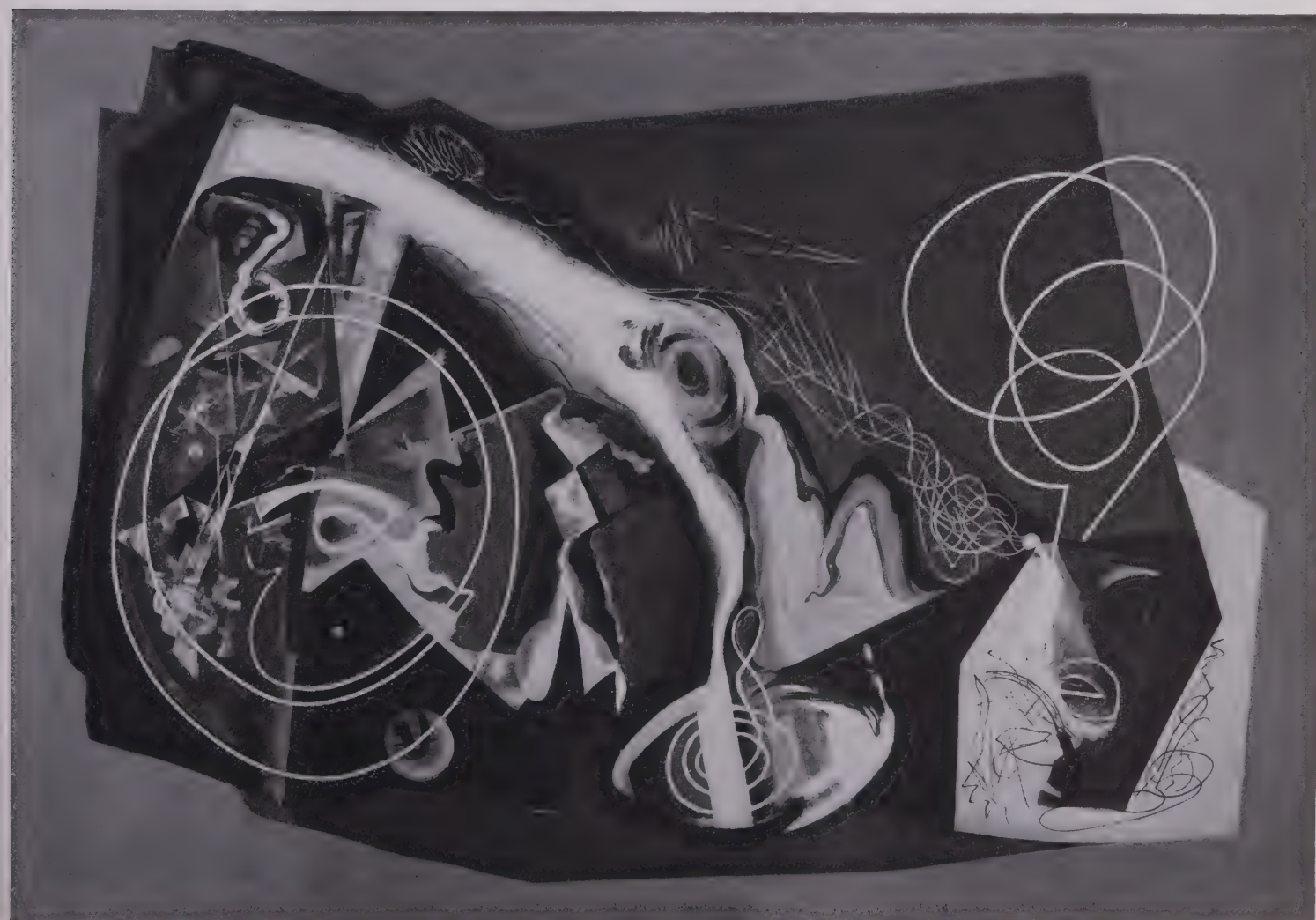
The period following that typified by *String Instruments*, in and around 1935, is a particularly productive one: the *Drunken Boat*, or *Bateau Ivre*, after Rimbaud's poem, the exciting *Clown*, many paintings of dancers and music, indicate immediately in their verve that the painter had found a solution to his particular problem of expression. It is a period when line almost dominates the color in his painting, strong, emotionally sprung lines indicating the subject—dancing, laughter, intoxication. They work separately from the color, which acts in conjunction alongside but serves more as a restraining background. Most of the pictures are executed in tints and light grays, contrasting strongly with the bold dark line. All the examples here are good paintings, freely done, well organized, clear and direct, though using a keyboard in which color does not achieve its full resonance.

There is, then, in the recent *Epicycloid*, a more abundant and more profound job in color. And in his last painting, the *Anniversary*, there is the perfect realization (this is as close

to perfection as any painter can come). It is a bright, happy painting, neither florid nor thin, nor obvious, grounded firmly in our life and times, having just as much to say as the nineteenth century French and the seventeenth century Dutch about the immediacy of life, and in our idiom, not theirs. But Houmère himself does not think of his progress as a steady flow of development: each of his pictures is a completion of an idea done in an appropriate way. He does not take up a "manner" and work at it for awhile. He has no manner in that sense. He seeks in each picture a style consonant with the experience he paints; so that it is impossible to put his work into definite categories, except to indicate certain obvious changes which took place.

There is no doubt that Houmère stands at the front of American painters, in the ranks of the first-rate painters of the world. Aside from the high value of his work, he is a personality most valuable to art and its integrity. He is the continual explorer and inventor, unfearful of losing face should he take a new path, who feels and judges his own worth accurately and doggedly, and will not come down from it to sell pictures, who lives and fights so many difficulties for the spirit of art. The kind of art to which he is devoted is the kind most absent from American painting: the unashamed acceptance of the innermost emotions, the portrayal of the emotion abstracted from experience in its keenest, most meaningful form.

WALTER HOUMÈRE: *Epicycloid*, oil on gesso panel, 1939-40, 4' x 6'. Webster defines the epicycloid as: "Geom. A curve traced by a point of a circle that rolls on the outside of a fixed circle." Of his painting, Houmère says: "An astronomical and mechanical system of arrangement of circles and their motion. However, the painting has little to do with the technical definition. My chief concern is the knowing, which plays an important part in experience. To paint the sensation of feeling and hearing is no less real than to paint what is merely seen."





GERTRUDE V. WHITNEY: *Woman and Child*, rosso antico marble, 36 inches, 1935.



GERTRUDE V. WHITNEY: *St. Nazaire Monument*, reduction in bronze, detail, 1924. The height, including base, is 42 inches.

Gertrude Vanderbilt Whitney's Sculpture

BY MARGARET BREUNING

THE GERTRUDE VANDERBILT WHITNEY MEMORIAL EXHIBITION, now on view at the Whitney Museum, is remarkable not so much for the large amount of work which it contains representing the output of some thirty years, as for the fact that it possesses the only too rare quality of conveying much of the emotion which the sculptor experienced before each model—of suggesting in an impressive degree the interest with which she developed these widely differing subjects. This ambience of ideas and emotions, as well as the complete absence of routine work and the unexpected and provocative treatment of many familiar themes, lends animation to the showing, and relieves it of the frequent impression of a sculpture exhibition as a bronze or marble morgue.

This large collection is an extremely varied one, including decorative pieces, portraiture, and both replicas and models of monumental sculpture. Yet the effect of these sixty pieces is of unity, unity achieved by an individual approach to each problem, with the result that the work does not appear to belong to any "school." It is, of course, obvious that in early training the artist mastered the alphabet of anatomy and received instruction in the classical canons of sculptural construction and design. Yet in the mature work this instruction has been passed through the alembic of creative imagination so

that it escapes completely the label, "academic," through its spontaneity and picturesque manner of viewing each subject. It is, perhaps, more remarkable that Mrs. Whitney, in her long association with sculptors and through her familiarity with contemporary sculpture, escaped "modernistic" influences. For in her work there is no echoing of archaism in arbitrary distortion of form, no facile imitation of "primitives," no trace of the modern sculptor's reliance on geometry to work out mathematical equations as bases of his constructions. Rather, this artist has evidently relied on an intuitive logic of composition so that these figures seem to have grown freely and harmoniously into the concrete embodiment of her conceptions, outer planes conforming to some inner compulsion of life and vitality.

Early works such as *Boy with Parrot* and *Dancer*, both in bronze, display freshness of approach and firmness of handling, and although apparently dependent upon the model, suggest the interest of the artist lay in the formal structure of the figures, while the pliant line and distribution of movement throughout the composition foreshadow qualities of later work.

Paganism definitely reflects the influence of Rodin, with whom Mrs. Whitney worked while a pupil of Andrew O'Connor in Paris. Yet the impressive fact is that it reveals so little of this influence, for the design is brought to completion, not left partially embedded in the stone in Rodin's manner, allowing contours to melt away into the marble. It is no small tribute



GERTRUDE V. WHITNEY: *Buffalo Bill*, 36 inches, 1922, working model in plaster for the statue at Cody, Wyo.

OPPOSITE PAGE

GERTRUDE V. WHITNEY: *Chinoise*, limestone, 61 inches, 1914.

GERTRUDE V. WHITNEY: *Gwendolyn*, Belgian black marble, 21 inches, 1934.

to a young artist that she was able to distinguish between her own natural gifts and those of the overpowering master whose genius and personal magnetism drew a procession of futile imitators in his wake.

A noteworthy item of this early group, which emphasizes decoration, is the handsome *Fountain* in bronze, in the permanent collection of the Museum, and a replica of the larger marble in the Chicago Art Institute. Here the co-ordination of body rhythms in the nude figures, which seem to distribute the mass of the heavy basin between them, forms a subtle pattern of muscular tensions, held to unified design. An important, if not the most important work of this period, however, is the standing figure, *Chinoise* in limestone. In this figure, the fluidity of the plastic lines and the graceful melting of one surface into another produce an effect not alone of serenity, but of actual majesty. The almost stark simplicity of the piece is relieved by the rippling folds of drapery at the side and the combined delicacy and vitality of the silhouette. The effectiveness of the work is enhanced by the pedestal embodying a conventionalized lotus design, with the proportions intimately related to the height of the sculpture so that the lines of the figure are carried down to the ground. It is difficult to signalize the impression of tender, evanescent beauty which plays over the whole piece.

During this period, Mrs. Whitney was discovering herself,



as it were, finding that her real *metier* lay not in producing beauty of surfaces, graceful contours, alluring compositions, but in so-called "realism," seizing the salient characteristics of feature and form of her subjects and through this veracity of outward appearance revealing the formless, impalpable qualities of humanity that lie beneath. Even before creating the exquisite *Chinoise*, she had executed a number of realistic heads and figures shown here, such as the *Spanish Peasant* and *Head of Athlete*, both in bronze. Her portraits form a chapter in themselves. They are naturalistic in their intensive modeling, are given vitality through abstraction of their most suggestive and harmonious contours, and are animated by an inner spirit.

The opportunity to observe and study the soldiers of World War I, during her Red Cross work in France, resulted in a large number of sculptures of doughboys. These figures illustrate her ability to seize upon the commonplace and trivial and through handling that is neither commonplace nor trivial, secure not types, but vibrant human beings. Muddy boots, wrinkled clothing, weary attitudes are faithfully recorded, but the candor and sensibility of the artist depict even more vividly the fortitude and power of these apparently unheroic figures. The doughboys emerge before our eyes from the background of their tragic experiences with an appalling intensity of reality as they, also, suggest the sombre destiny which may yet overshadow them. Without anything picturesque in gesture or pose, the warmth of humanity in the artist clothes these subjects with a moving eloquence.

Doubtless, many persons are most familiar with Mrs. Whitney's sculpture through the various memorials which she has executed. They are her most accomplished works. They reveal her ability to subordinate complexity of detail to simplicity of final impression, to maintain an equilibrium of large masses and to compose monumental pieces with sound architectural construction. The earliest of these works, the *Titanic Memorial*, placed in Washington, D. C., includes many poignant figures in its grouping, yet conveys not personal sorrow or individual loss so much as a majestic tribute to human heroism.

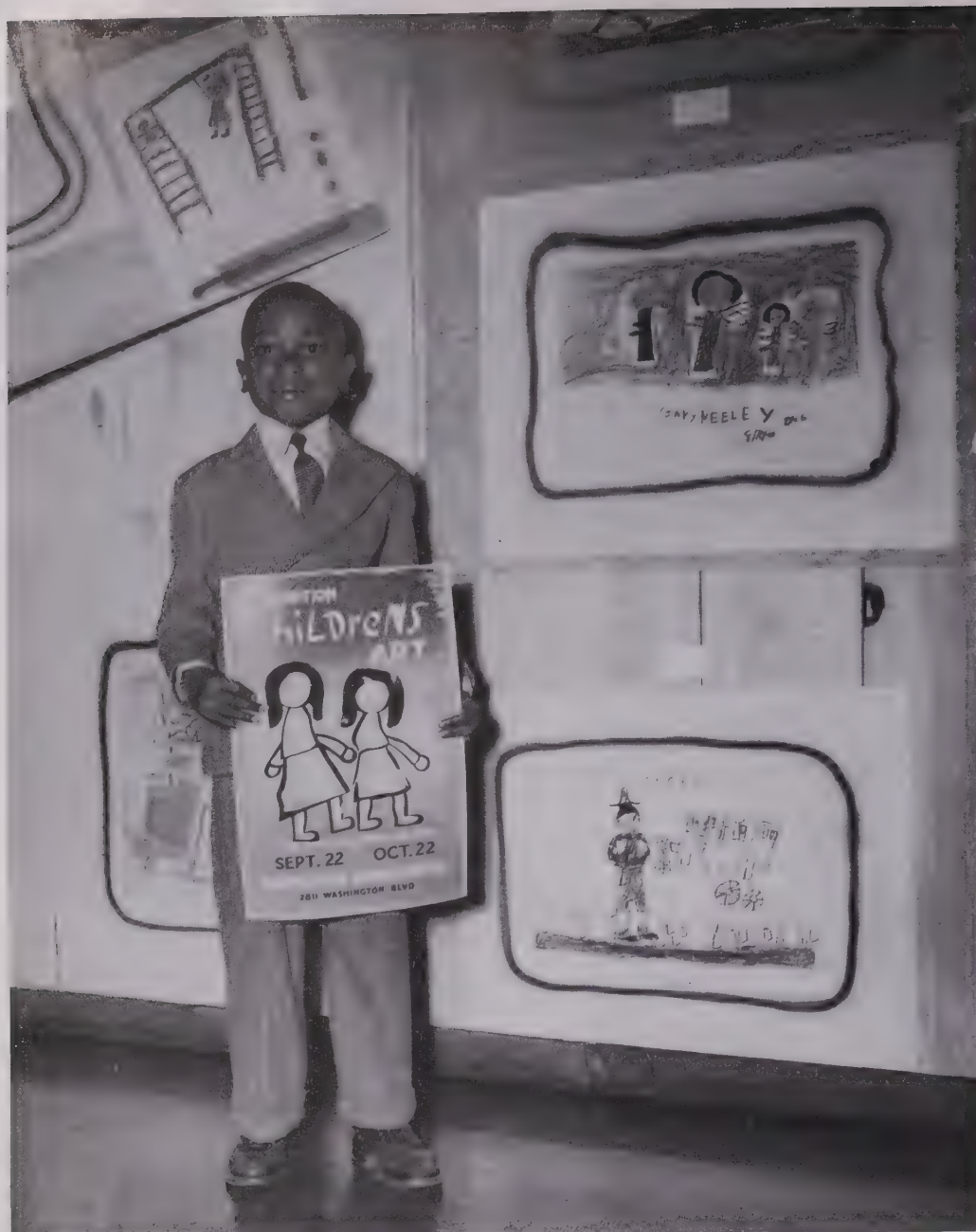
Another splendid memorial of quite different character is the *Buffalo Bill* statue at Cody, Wyoming. The actual sculpture in bronze is of heroic proportions, designed to dominate wide horizons, but from the plaster model, shown here, the astonishing verve and animation of this equestrian group may be realized with its fiery horse of the plains and its spirited rider, alive with nervous tension.

Although all of Mrs. Whitney's memorials were commissions, they suggest nothing of the "made to order" character of much public sculpture. The freshness and originality of the artist's viewpoint has discovered an unexpected facet of interest, an unusual vein of provocative symbolism in each subject. Nothing could illustrate this fact more clearly than the St. Nazaire monument, erected to commemorate the arrival in France of American troops in 1917. This shaft, soaring above the harbor, is surmounted by the figure of a soldier with up-raised sword standing on the outspread wings of an enormous eagle. It is an example of creative imagination stamping the worn coin of familiar symbolism with a new, brilliant imprint.

The same power to infuse a threadbare theme with fresh interest is felt in the monument to Columbus placed at the harbor of Palos, Spain. This towering shaft, rising more than a hundred feet, is crowned by a figure, not a literal portrait of Columbus, but an abstract embodiment of those qualities which he possessed in such an amazing degree—heroism, patience, an almost supernatural vision of a world to be discovered, an unshakable belief in himself and in his mission.



The last work from Mrs. Whitney's hands, *The Spirit of Flight*, designed for and placed at the World's Fair, suggests with its thrusting arch a flight into the empyrean. The little figures standing upon this arch symbolize, perhaps, the insignificance of man compared with the magnificence of his actual achievements. It is a lyric, triumphal note on which to close the career of this gifted sculptor.



Gary McNeeley, six years old, who painted the design for the poster he is holding—a moving and simple presentation of an idea, colored with primitive innocence.

DEMOCRACY AT WORK

THE PEOPLE'S ART SERVICE CENTER IN ST. LOUIS

BY JACK BALCH

A PEOPLE'S ART SERVICE CENTER, one of about ninety such throughout the country that have resulted from the activities of the WPA art program, was opened early last year in a rambling three-story building near the heart of St. Louis' "black belt" under the sponsorship of local artists, art organizations, and laymen. Dedicated to the proposition that Negroes, barred from much opportunity in the city's art schools, are entitled to a more equal educational experience, and to the belief that home front fires that do not warm the democratic aspirations of all are sputters at best, the Center has already declared a dividend of pleasure and profit. For the People's Art Service Association has seen to it that something more than

heat, light and the required work materials are supplied to the old house at 2811 Washington Boulevard. Inspired by the initial efforts of WPA artists and workers, the Association has determined the project shall be not only "for free" but for fun.

A contagious spirit of camaraderie has swept the brightened, busy rooms of the Center since its capacity opening with an exhibition of sketches by E. Simms Campbell. The enthusiasm of the popular St. Louis cartoonist for this effort to encourage art expression among the members of his race brought forth a first installment on the \$3000 estimated necessary to maintain the Center for a year. The second exhibition—that of work by the children—cancelled any lingering public indifference as

to the significance of the Center. Although still not out of the financial woods, it has become a recognized factor in the community's effort to achieve a better present and post-war life.

The Children's Art Show, to which some 50 Negro boys and girls between the ages of four and twelve contributed paintings, water colors and crayon drawings, drew the following comments from the present writer on the occasion of its opening.

"Although rather crude, with conception, composition and use of color standing most of the laws on their heads, the drawings on the whole are as true and close to child's heart dreaming as a trolley is to a track. . . . It is hard to believe these talented children do not stem from such adult masters of primitive and 'childlike' art as Picasso, Matisse and Modigliani—to name but three of those whose work their drawing would appear to resemble. . . . But so it is when . . . the art is properly put behind the horse. In tracing the history of influences, it comes as a bit of a shock to realize that models on which the adult artists have depended for much of their inspiration have been the prototype of just such innocent, direct and spontaneous imaginings . . . as these."

Much of the charm of these youthful "primitives" is their divorce from the tortures of spirit and of intellect which so often accompany adult returns to the age of innocence. The freedom of uninhibited minds found expression in such concepts as the water color entitled *Mother as an Angel and a Lady*—the work of a charwoman's child—and in the crayon drawing of a farm by a nine-year-old boy who, never having



Work by fifty children at the St. Louis People's Art Center. Subject matter ranged from the imaginative Farm by a boy who had never seen one to Mother as an Angel and a Lady, the dream of a charwoman's child.





seen anything but city streets, put down what he thought the country might look like. His farmhouse had a door four feet above the footpath, with no connecting stairs. You had to jump in order to get out of the house and leap high in the air to get back in again. And when you landed, the path was strewn with daffodils, only they were licorice-colored and elephant-shaped instead of what you would have thought.

Both *The Farm* and *Mother* had, for adults, humor and wistfulness, and, the more they were looked at, extraordinary poignancy. Often as I watched visitors, black and white, moving through the galleries, simply but tastefully arranged by the teachers, I saw or thought I saw tears of remembrance and recognition flood their eyes. While it is not strange that professional artists and social workers looked longest at these drawings, the general public was generous in its response. Contributions of both money and teaching talent flowed more freely after the children had made their mute appeal. An obviously far-from-well-to-do Negro donated three dollars, then returned to give \$20 more, stating simply, "I want to do all I can." Teachers from the City Art Museum and School of Fine Arts offered their services; one painter who had long been vainly sought as a teacher by the Fine Arts School volunteered his services on the evidence presented by the Children's Show.

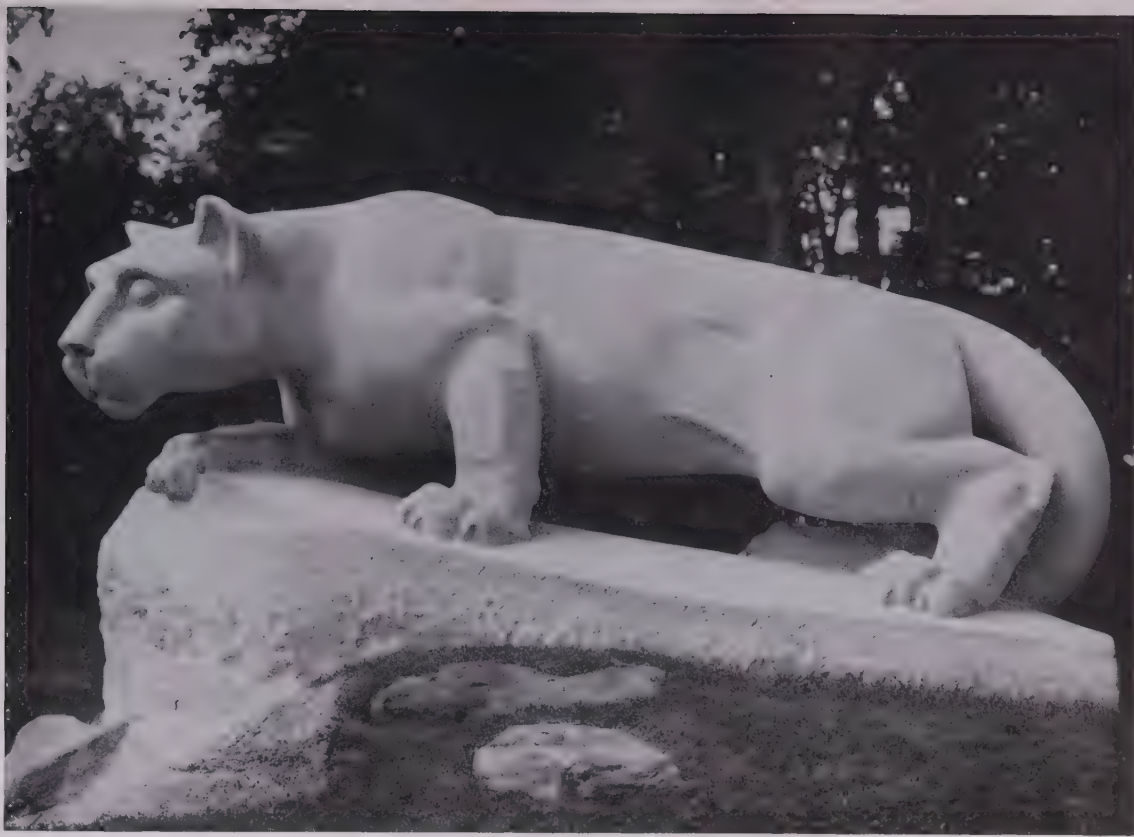
Open to all, the Center now extends its services to include adults, of whom there are at present ninety-five colored and thirty-nine white. Among the courses offered are advertising design, clay modeling, life and portrait drawing, dress designing, painting and weaving. Adults, whenever possible, furnish their own materials and contribute what they can in the way of cash. These classes have been attended by soldiers stationed at Jefferson Barracks, and one service man has been invited to exhibit.

Now that all WPA support is withdrawn, the Center must depend for its continuance wholly on public support, which it so thoroughly deserves on the record of its achievement thus far. In calling this fact to public attention, Mr. Charles Nagel, Jr., acting director of the City Art Museum, wrote in the People's Column of the St. Louis Post-Dispatch: "In time of danger and of doubt, when juvenile delinquency increases out of all proportion to that of normal times, it becomes doubly important that agencies like the Center be supported. Here the study and exhibition of art has been provided free to the many who have shown themselves interested. Its record of service to the community is a distinguished one."

One word more about the kind of children the Center serves. When the father of Gary McNeely, six, was about to enter the army, he wrote: "I am due to leave and I would like to enroll my boy for these classes because I want him to have every advantage while I am away." Shy little Gary attended every day during the hot, summer months and was represented in the Children's Show by a dozen drawings of genuine fancy and force. Mrs. Elizabeth Greiderer Leon, formerly of the City Art Museum and now Supervisor of the Center's Child Program, observed to this writer: "If we have done nothing more than to discover and to develop one talent such as Gary's the Center has justified its existence and given democracy in the community cause for celebration."

Activities for children and adults at the People's Art Center in St. Louis. Classes are attended by service men stationed at nearby Jefferson Barracks, one of whom has been invited to exhibit. Staff members of the St. Louis City Art Museum are assisting the project with advice and actual instruction.

HEINZ WARNEKE: *Nittany Lion* commissioned as a class memorial at Pennsylvania State College, and carved in situ out of native limestone, 1942.



NEWS AND COMMENT

Edward Bruce

EDWARD BRUCE, outstanding champion of the contemporary artist, a painter of exceptional talent, and Chief of the Section of Fine Arts, F. W. A., died in Florida, January 27, after a brief illness. He was sixty-three years old.

Interested from boyhood in landscape painting, Mr. Bruce early abandoned the idea of becoming a professional painter, because he felt he "had nothing to say with paint that seemed worth saying." He practised law and went into foreign trade in the Orient; he began to collect and study Chinese paintings. Early in the 1920's his attitude toward painting as a profession changed; he gave up his successful career in business and went to Italy in 1923, to study technique under Maurice Sterne. From his first exhibition, Mr. Bruce's paintings were received enthusiastically both by critics and the public.

But so wide were his interests and sympathies that pursuing a career as an artist did not wholly satisfy him. He engaged in such political activities as lobbying for the Philippine independence bill, and attending the London Economic Conference as an expert on silver, with the American delegation.

Mr. Bruce was largely responsible for obtaining Government support of the American artist. Its development began when the Public Works of Art Project was formed as a part of the emergency relief program in 1933. Through a grant from Harry L. Hopkins, Civil Works Administrator, to the Treasury Department, an administrative organization was set up in Washington with Mr. Bruce as director.

The success of this project in the embellishment of public buildings, and Mr. Bruce's persuasive powers interested Secretary of the Treasury, Mr. Henry Morgenthau, in the establishment of a permanent Section of Fine Arts under the Treasury (later transferred to the Federal Works Agency) with the allocation of one per cent of the cost of certain Federal buildings to be devoted to its mural and sculptural decoration. Mr. Bruce remained at the helm as Chief.

What this has meant to the contemporary artist can be comprehended by studying a few figures, ranging from October 16, 1934, to the end of December, 1942. Since the first date, 190 competitions have been conducted, in which 15,426 artists have competed. Federal buildings have been decorated in 1169 different cities. Completed contracts total 1337, of which 1060 were painters', 277 sculptors', at a cost of \$1,824,945.13.

The loss of Edward Bruce will be seriously felt in all the fields in which he has distinguished himself.

Note for the Class of 1943

WHEN THE 1940 CLASS OF PENNSYLVANIA STATE COLLEGE presented its Alma Mater with a piece of sculpture, it not only broke with the flag-pole-stained-glass-window tradition but set a precedent for subsequent classes facing the same problem.

In commissioning Heinz Warneke to cut a crouching limestone lion for a campus grove, the problems of incorporating the college symbol into a first-rate work of art and of presenting the piece in an effective setting have all been successfully met: the animal is a lion of the American puma or mountain type; into its interpretation Warneke has put his best ability as an animalier; and in the placing of the sculpture against an appropriate background of trees the relation of sculpture to its environment is tellingly demonstrated.

The fact that the seven thousand students of Pennsylvania State College were in on the birth of the thirteen-ton beast, which was roughed out and cut in situ is an additional reason for which the College rates congratulations. From the time Mr. Warneke submitted his first plasticine sketches to the Lion Shrine Committee the progress of the piece was followed with an interest which bespeaks patrons who know not only something about art but what they like as well. This satisfaction on the part of the students carried over to the sculptor, who attests that seldom has he executed a work which, even in the making, held so much meaning for others.

CONTRIBUTIONS TO THIS DEPARTMENT ARE SOLICITED. THOSE PUBLISHED WILL BE ACKNOWLEDGED BY A MODEST CHECK ON PUBLICATION.



FRANKLIN WATKINS: *Miss Rose Mary Thompson*, oil. In the current annual Exhibition of the Pennsylvania Academy, Philadelphia.

THOMAS BENTON: *Aaron*, oil. Selected by Reginald Marsh for inclusion in the 138th Annual Exhibition of the Pennsylvania Academy.



Against its woodland setting, the finished sculpture gives that impression of strength which is the College concept of its Nittany lion. The intelligent alertness of the head, the controlled energy of the muscles, the plane-producing shadows are all expressive of leonine alertness and power. By this happy combination of symbol, sculpture and setting the Class of 1940 solved its own threefold problem and offers a lesson in suggestion for college art patrons everywhere.

Victory for the Artists

THE LATEST NEWS FROM THE Artists for Victory Exhibition currently being shown at the Metropolitan Museum of Art suggests a sub-title—"Victory for the Artists." William M. Milliken, Director of the Cleveland Museum of Art, purchased four oils and two water colors. Duncan Phillips acquired one oil. The paintings for Cleveland are: *Grey and Gold* by John Rogers Cox, *Yellow Grain* by Joe Jones, *Southern Spring* by Hobson Pittman, and Boardman Robinson's *Rocky Mountains in Snow*. The water colors are *Carolina Tobacco Country* by Adolf Dehn and *Man Plowing* by Arnold Blanch. The price paid was \$3,540. To the Phillips Memorial Gallery in Washington, D. C., goes a landscape, *Ann Arbor*, by Briggs Dyer.

Sixteenth Century Jitterbug

IN FRONT of the famous *Wedding Dance*, by Pieter Bruegel, a desperate museum instructor at the Detroit Institute of Arts stopped her class of twenty art-hating high school boys. It was a day made for baseball or dancing in the streets. Fifty minutes of everybody's time had been wasted. Then it happened. One boy took a look at the picture, then another look, and excitedly pointed to the central figure of a man very nimbly and expertly executing a step in the peasant dance. "Hey!" he shouted to his bored companions. "There's a jitterbug in this picture. Look at him." Instantly they crowded around him, criticizing and appraising. A few even danced a few steps in imitation. Across five hundred years of time, Old Pieter Bruegel had spoken to them. "I'm sure he would have loved it," says the instructor, "if I could have translated 'jitterbug' into Flemish."

Calling All Letters

IF YOU ARE HOARDING LETTERS of American artists, past or present, now is the time to give them to the Archives of American Art. In the fireproof vault of the Print Department of the Philadelphia Museum of Art this material will be available at all times to students and scholars and to the public in recurring exhibitions. The Archives will thus serve the two-fold purpose of focusing attention on the desirability of preserving artists' letters and providing a safe place where such letters may be kept.

"Our object," states Carl Zigrosser of the Committee for solicitation of material, "is to gather in a central depository papers, and especially letters, throwing light on American art and artists. Much of this material, from its ephemeral character is apt to be thrown away; yet it is important source material, both now and for the future . . . and should be preserved."

The Archives will not be limited to documents of living or recently deceased artists, but will include those of past Americans and such foreign artists as have bearing on the art life of our time. The Committee asks that material be sent to the Philadelphia Museum of Art and hopes to meet with the cooperation necessary to make the project one of real and lasting value to anyone working in the field of American art biography.

"Soldier of Service"

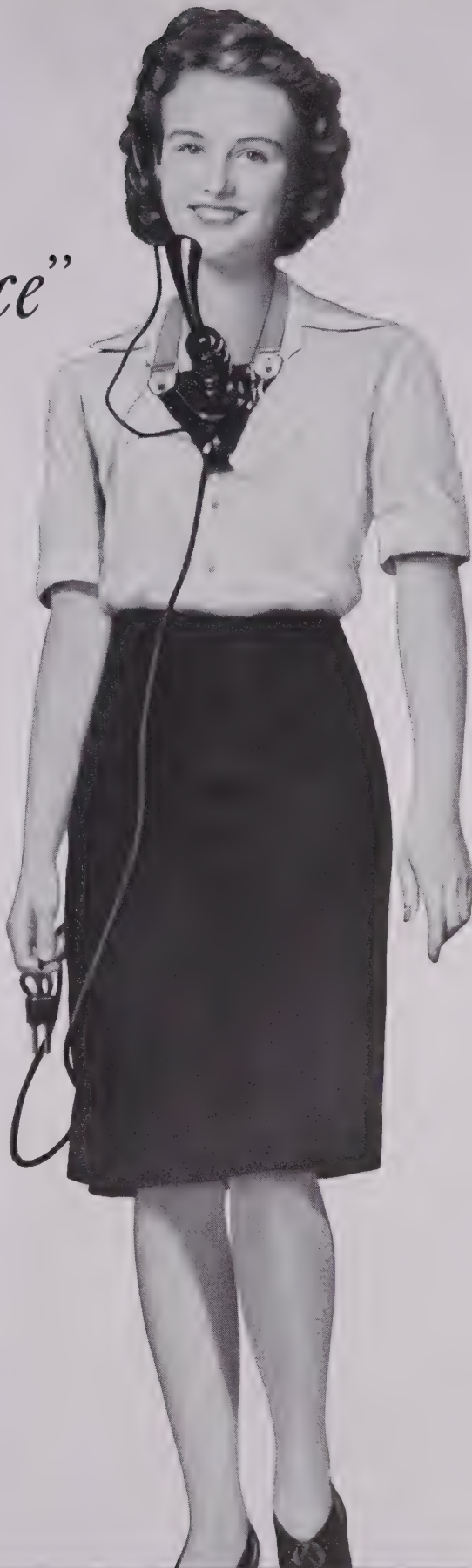
"The Voice with the Smile" has always been a part of the telephone business and we want to keep it that way.

Even under the stress of war, the men and women of the Bell System are as anxious as ever to see that you get friendly, courteous service. And they are anxious, too, to give the fastest possible service—especially to those who need speed to help win the war.

You can help them by not using Long Distance to war-busy centers unless it is absolutely necessary. For all your patience and understanding so far, many thanks.

WAR CALLS COME FIRST

BELL TELEPHONE SYSTEM





Service men receiving instruction in "Native Lore for Castaways" at Honolulu Art Academy.

Consider the Castaway

TECHNIQUES FOR CONTEMPORARY CRUSOES was the theme of a January exhibition at the Honolulu Academy of Arts. "Native Lore for Castaways," the third in a series of "war" shows sponsored by the Academy, was based on a pamphlet prepared by Kenneth Emory, of the Bernice P. Bishop Museum. As an ethnologist, Mr. Emory is an experienced interpreter of Melanesian and Polynesian mores and of islander methods of keeping alive. These methods, once relegated to the musty halls of Natural History Museums and the pages of the National Geographic, now serve a highly practical purpose since the possession of such knowledge may be instrumental in saving more than one life.

By the use of actual objects, supplemented with maps and photographs, "Native Lore for Castaways" points up the chief problems with which man must cope when encountering an alien environment—in this instance the food, drink and shelter requirements for survival on South Sea islands. Because these islands differ greatly, the exhibition includes pictures of arid, treeless atolls, where an abundance of sea birds and fish make meat-eaters of man, and wet, coral isles where dense coconut groves induce a vegetarian diet. A section of the show is devoted to the uses of this versatile tree which offers shelter and fuel as well as food and drink. Since mileage from the mainland may be estimated by the presence of certain types of birds which inhabit the various islands, mounted specimens are included in the show.

This exhibition, like the Academy's early displays of Fire Bombs and Black-Out Ventilators, is a novel, but needed, museum departure. If the enjoyment of art is to survive the present disaster, man must survive to enjoy it. And where better to be shown how than in a museum which specializes in showmanship?

Thousand to One

THIS SEEMS as good a time as any to tell the story of the reception of the first LIVING ART broadcast by its original sponsors, the Metropolitan Museum of Art. The Museum officials were expectantly

grouped around a radio in one of the executive offices. The program began: "Ladies and gentlemen, wherever you are sitting at the moment—in a bar, or a barber shop, at home, or in a traveling automobile—the chances are about a thousand to one that you can see a picture. It may be a bill board, a calendar, a comic strip, or an old master. But still it's a picture. Look at it. What do you think of it? Is it good, bad or indifferent? Or can you tell? This program will help you find the answer." Together with about a million other CBS listeners, the Metropolitan officials obediently looked around. Not a picture in the place.

Creative Perspiration

ARTISTS, IN SPITE OF certain misconceptions, are hard working animals, and their studios more often the scenes of Herculean labors, than Hollywood style wild parties. Corot, who on his deathbed expressed the hope that there would be painting in Heaven, and Renoir, who found it more fun to transfer a plump female to canvas than to attend the ballet, are the rule, rather than the exception, of this toiling brotherhood. This is the substance of "Artists At Work," an exhibition of etchings, engravings, woodcuts, lithographs and drawings, now on view at the Philadelphia Museum of Art, which provides the basis of a forthcoming article in the MAGAZINE OF ART by the Museum's Curator of Prints, Carl Zigrosser. Covering a time range from 1460 until today, this entertaining collection, which presents the artist not only in his native habitats of studio, atelier or museum, but sketching on such strange locations as the Napoleonic battlefield, should do much to dispel the illusion that perspiration plays no part in the act of creation.

Million Dollar Marriage

VERY PROPERLY the last exhibition in the Eighth Street quarters of the Whitney Museum is a memorial show of sculpture by its founder. After this closes on February 25 the activities of the Whitney are suspended until the spring of 1944, at which time

its marriage of convenience with the Metropolitan Museum will be celebrated at Fifth Avenue and Eighty-second Street.

Inclusion of the Whitney as a second and separate American Wing will be made at the time the City Planning Commission considers the Metropolitan's whole post-war building program. For the duration, the Whitney collections will be housed in the halls of the uptown institution.

This simplification of the city's museum situation serves several practical purposes. A time, as well as money, saver, it affords students of American art the opportunity to be in two places at once—an arrangement which should recommend the merger to no one more than Mayor La Guardia in whose Post-War Program of Public Works for the City of New York the Metropolitan Museum is participating to the tune of \$4,000,000.

Barnestorming

ALFRED BARNES, DUKE OF ARGYROL, has tilted with an Earl. When Bertram Russell in 1940 was dismissed from The College of the City of New York because of his ultra-liberal opinions, Dr. Barnes invited him to fill the post of court philosopher which John Dewey had vacated at The Barnes Foundation.

Russell and his Lady (the third) repaired to Merion, Pa., to find awaiting them a furnished house and much advice on the raising of a five-year-old. From the start, Lady Russell resisted the Barnes brand of paternalism which finally removed the Russells 25 miles from the Foundation where they further protected their privacy with the installation of a privately listed phone. The first, fine careless rapture over it required only the absence of Russell from one class to cause the trustees of the Foundation to announce that since "Mr. Bertram Russell has discontinued his lectures" the remainder of the five-year contract was broken. Russell promptly entered suit vs. Barnes for the \$24,000 due him.

The Philadelphia press, understandably anti-Barnes, and the legion of art-lovers who, for one reason or another, are personae non grata at the Foundation, wish belligerent Bertram good hunting.

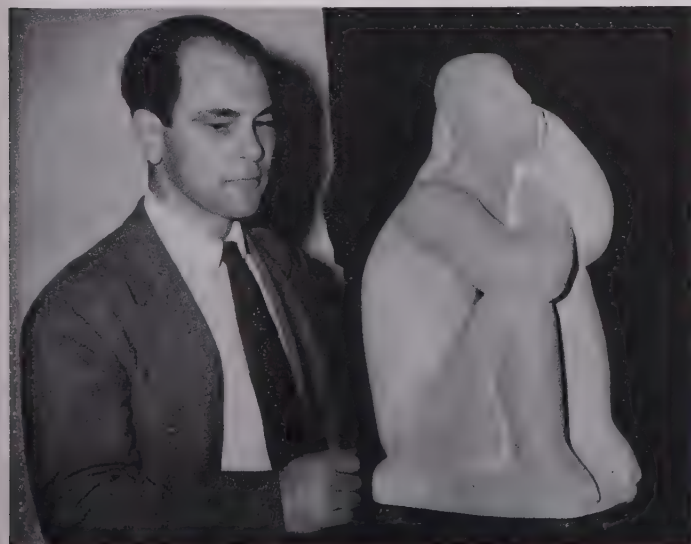
Instructors Exhibit

THE WITTE MEMORIAL MUSEUM of San Antonio is holding a joint show of paintings by Everett Spruce and sculpture by Charles Umlauf.

Young, vigorous and hard working, Spruce and Umlauf, as instructors at the College of Fine Arts of the University of Texas, refute the theory that only those creatively sterile turn to teaching.

Umlauf, in the two and a half years during which he has been associated with the Texas school, has executed twenty-eight pieces,

Charles Umlauf with his Figure in Texas Limestone, on exhibit at the Witte Memorial Museum in San Antonio during February.



For Everyone  The Outstanding

GLADYS EMERSON COOK
NOTED ANIMAL PAINTER
USES

GRUMBACHER

SCHMINCKE

SOFT PASTELS

MADE IN U. S. A.



MISS COOK WITH A GIANT FRIEND

GLADYS EMERSON COOK, whose recent pastel illustrations for "Hiram and Other Cats" is to be followed by the forthcoming "Zoo Animals," has been warmly received by publishers because of popular interest in her animal color plates. Her illustrations appear in "Matou", "Farm Animals", the New York Times Sunday Magazine (for 3 years) and the A. S. P. C. A. Calendar for 1943. Her annual Christmas cards for the American Artists Group have materially added to her royalties.

But her great love is animal portraiture. Some of these have been preserved in etchings regularly exhibited in the Society of American Etchers, of which she is a member. Her work may be seen at Brentano's, Grand Central Art Gallery, Kennedy's, Harlow & Co., Scribners, etc.

An ardent user of Grumbacher Artists' Material, she writes:

"I always use Grumbacher soft pastels for both my illustrated books and animal portraiture because they possess the permanent lustre and crispness of value I seek to attain."

GLADYS
EMERSON
COOK 1943

Send the name of favorite artist material dealer in your city and we will mail you gratis an eight-page reprint of "Famous Pastel Painter at Work" with plate in full color.

AT YOUR FAVORITE DEALER

M. GRUMBACHER
Brushes, Colors, and Artists' Material
470 West 34th Street, New York, N. Y.

NIERENDORF

WORKS BY CHAGALL • FEININGER • HOFER
KANDINSKY • KLEE • LEGER • LEHMBRUCK
MAILLOL • OZENFANT • PICASSO, ETC.

53 EAST 57TH • NEW YORK

**HOMER
RYDER EAKINS**
BABCOCK GALLERIES • 38 EAST 57th STREET
NEW YORK CITY
Carmino Dalesio, Director

Paintings and Water Colors by
WILLIAM DEAN FAUSETT
through February 27th

Paintings by
JOHN HARTELL

March 1st to 20th

KRAUSHAAR GALLERIES

730 Fifth Avenue, New York

SELECTED PAINTINGS BY AMERICAN ARTISTS

KROLL BRUCE STERNE ETNIER LAUFMAN
SPEIGHT PITTMAN RITMAN L. BLANCH FARNSWORTH
WHORF H. SAWYER DE GROOT and others

MILCH GALLERIES
108 West 57th Street, New York

WHITAKER—1943

FEBRUARY 15—28

FERARGIL GALLERIES

63 EAST 57TH ST., NEW YORK

RETROSPECTIVE MATISSE

Feb. 9th—27th

Pierre Matisse

41 East 57th St.



CARL L. SCHMITZ: *Harvest Thanksgiving*. Chosen by Paul Manship for inclusion in the 138th Annual at Pennsylvania Academy.

one of which, *Christ and the Children*, included in the Artists for Victory Exhibition at the Metropolitan Museum, received considerable critical commendation. Umlauf's facility with stone he believes to be the result of the careful consideration which he gives a contemplated work. "I don't experiment. I know what I want when I begin."

So also does Everett Spruce, whose West Texas landscapes are eloquent evocations of the great state's vast and windswept wastes. A native of the southwest, Spruce has arrived at recognition the hard way. As an Arkansas farm boy he hiked long miles to a log-cabin school. Before becoming assistant to the director of the Dallas Museum of Fine Arts he served as janitor. Since Spruce describes himself as a "frustrated musician turned painter" it is pleasant to report that there is nothing frustrated about the canvases which, together with the Umlauf sculpture, are on view at the Witte Memorial Museum until the end of the month.

American Art At Indianapolis

HAND PICKED BY half a dozen Indianapolis artists, the current Herron Art Institute's annual American show is composed of sixty canvases by sixty painters.

Catholic in taste and comprehensive in scope, the verdict of both public and press is that this has been Indianapolis' best presentation



ALEX ARCHIPENKO: *Two Friends*, Chosen by Paul Manship for inclusion in the 138th Annual Show at the Pennsylvania Academy.

of contemporary trends. Loaned by museums, dealers, artists and private collectors, the collection includes representative works of Eugene Speicher, Wayman Adams, Guy Pene du Bois, Edward Hopper, Ernest Fiene and Thomas Benton.

Newcomers At Providence

THE MUSEUM OF ART, Rhode Island School of Design, announces three new appointments to its staff. Miss Eleanor Sayre, as assistant in the Educational Department, will work with Mrs. Harford Powell, educational director of the Museum. Mrs. Powell, whose reports on a collaborative project between the high schools and museums of Milwaukee, Chicago, Cleveland, New York and Buffalo was carried out on a three-year grant from the Rockefeller Foundation, hopes to effect a closer tie up between Providence schools and its Museum. Mrs. Powell served for six years as consultant at the Institute of Educational Research of Columbia University, where she worked with Dr. E. K. Thorndyke.

Dr. Heinrich Schwarz, formerly curator of the Belvedere or State Gallery in Vienna, is to document the collection. Although Dr. Schwarz' particular field is the Baroque, he has written extensively on photography, and his monograph on David Octavius Hill has been published in this country by the Viking Press.

11 ABSTRACT PAINTINGS

BY

11 MODERN PAINTERS

VALENTINE GALLERY
55, EAST 57th STREET

BRAQUE
CRISTOFANETTI
GRIS
HÉLION
KLEE
KANDINSKY
LÉGER
MASSON
MIRÒ
MONDRIAN
PICASSO

PENNSYLVANIA ACADEMY OF THE FINE ARTS

Professional training in painting, sculpture, illustration, and mural painting. Also, coordinated course with University of Pennsylvania, B.F.A. degree. Scholarships, other prizes. Distinguished faculty. Ask for Catalog T.

First fine arts school in America (Est. 1805)
Dorothy A. Jones, Acting Curator Philadelphia, Pa.

The ART INSTITUTE of Chicago

64th year. A professional school offering degree and diploma courses in Fine and Industrial Art, as well as individual courses for specific needs. Fully accredited. Distinguished faculty. Catalog.

Apply Now for Winter Registration.
Box 30, Michigan Avenue at Adams Street, Chicago, Illinois

MOORE INSTITUTE OF ART

SCHOOL OF DESIGN FOR WOMEN
99th Year. Design, illustration, interior decoration, fashion arts, photography, advertising, teacher training, fine arts. B.F.A. degree in all courses. Puppetry & stage craft, jewelry, pottery, eng. drafting. Day, evening, Saturday. Residences. Oldest school of art applied to industry. CATALOG. 1330 N. BROAD STREET, PHILADELPHIA, PA.

BOSTON MUSEUM SCHOOL

Est. 1876. Professional School—two year general and advanced diploma courses. Drawing, painting, sculpture (wood and stone), mural, jewelry, silversmithing, commercial art, etching, lithography, anatomy and perspective. Technical and historical courses. Tuition and Traveling Scholarships.

Enroll now for midyear term
Write for illustrated catalogue.
228 The Fenway
Russell T. Smith, Head
Boston, Massachusetts

CAREER

Start Now. Learn Oil Painting at Home by New Easy

STUART SYSTEM



• Previous art training or talent NOT necessary. This Stuart System is radically new and simple. It will REALLY TEACH

PORTRAIT PAINTING. Cost is unusually low. Write for free booklet NOW!

STUART STUDIOS, Room 823
121 Monument Circle Indianapolis, Indiana

NEW BOOKS ON ART

Can Our Cities Survive? By J. L. Sert. Cambridge, 1942.

Harvard University Press. xii and 259 pp., 292 illus. \$5.00.

No special insight is required to see that something is wrong with our cities. Nor is there any lack of remedies to correct these difficulties. Our problem arises from the fact that there is no general agreement to the right remedies that should be applied, and until we reach some consensus there is small likelihood that any comprehensive program can be formulated and carried through to rebuild our cities and control their future growth. For this reason one should welcome a popular book on the troubles of our metropolitan areas, an explanation of the art of city planning that can be understood by the man on the street, and an uninhibited solution advanced by a serious student of cities who happens also to be a talented architect. Mr. Sert's book promises all this; but its promise it only partly fulfilled.

A volume measuring 9 x 12 inches which costs \$5 and contains more than 250 pages can hardly be considered a popular book; it does not even contain the possibilities of larger circulation through cheap reprintings. Author and publisher alike have conspired once more to add to the already large number of books of this type where the problems of cities (as they point out) "are usually discussed in abstruse scientific language and in bulky texts intended for the specialist." A further handicap to a smooth popular discussion is the general frame of the book, that created by the Town Planning Chart of the Fourth Congress of the International Congress for Modern Architecture (CIAM) in Athens in 1933; the text, in fact, is organized mainly as a running comment on the precepts of the Chart. This adherence to a decade-old body of precepts gives Mr. Sert's book a somewhat quaint aroma. Finally, while there can certainly be no objection and, in fact, nothing but praise for the author's internationalism, it is a rhetorical obstacle that further impairs the usefulness of the book for American readers who look in vain for special recognition of the problems that to them are the most pressing.

In this review I am not criticising Mr. Sert's work so much as describing it. I am trying to show the kind of book it is, the matters with which it is concerned, the things it omits, and something of its philosophy and scale of values in order that those who are interested in the subject will be able to estimate its value for their several purposes. Naturally, at this time we are facing urban reconstruction not only in America but abroad, and a considerable part of the post-war rebuilding of the world's cities must be done with American financial assistance and American technical skill. The world faces not only a problem of unparalleled magnitude, but also one of remarkable complexity; to deal with it successfully we must marshal all of our resources, those of the United States and those of the world. How does Mr. Sert's book help us in wrestling with this problem?

From his discussion we can see that most of the difficulties we are inclined to view in domestic terms are fundamentally international in character. The revolutions in industrial technique, in transportation and communication; the appearance of slums, ribbon building on the edge of cities, of urban blight; the social evolution which is expressed in new demands for recreation facilities, health centers, schools, and other group activities; the rising standard of living of the masses as revealed in the demand for good housing, better shopping centers, the development of greater urban public works to provide better water and sewer systems; the impact of increasing city populations and even more rapidly increasing numbers of families, and the overspilling of the disorganized city into the surrounding countryside with the inevitable despoilation of rural amenity and natural beauty—all these are as true in London as they are in Chicago, in Frankfurt as they are in Los Angeles, in Barcelona as they are in Brooklyn.

Parallel to this world-round similarity in problems we recognize in Mr. Sert's discussion wide differences in the attitude toward these problems and in the means available to deal with them. These differences preclude, it seems to me, any uniform solution of urban problems, however similar the problems themselves may be. Different stages of political and economic development, varying endowments with natural resources, the relative importance of items in the city planning agenda, to say nothing of the most important element of all, the technical and creative ability of the city planners themselves—whether they be architects, engineers, landscape designers—will inevitably produce different solutions. I emphasize this point because Mr. Sert is still searching for an ideal solution, "a rule so broad as to permit no exception," a universal formula; and I am not persuaded he has found it in the Town Planning Chart of CIAM nor in his own reflections on the problem. In fact, I do not believe any such solution is possible.

Perhaps I am saying that I do not think Mr. Sert's book is *modern* enough, and I do not think it is *American* enough. It does not face the problems of a future in which many things will become possible that yesterday and today have been impossible; a future in which the planners of our cities will have new tools, and, if they deserve it, new cooperation and a new authority. Nor does it recognize and properly evaluate the recent American contributions to city planning which in the aggregate have created a new urban structure rather than a series of patchwork reforms: the development of the Parkways around New York City, the great recreation facilities of Jones Beach and the extensive park systems of Federal, State and local governments, the San Francisco Bridge system, the work of the New York Port Authority, the lake front development in Chicago, the Merritt Parkway and the Pennsylvania turnpike, the TVA, the Greenbelt towns of the Resettlement Administration, hundreds of thousands of new houses in slum clearance developments, new industrial plants, and perhaps a score of similar items that might be catalogued. These, if one accepts Mr. Sert's analysis of the similarity of urban problems, certainly form the framework of a new metropolitan structure. They are brilliant but isolated achievements. They must be knit together so that each reinforces the other, and freshly organized so that each element expresses one part of a new urban unity. This, it seems to me, is the dominant contemporary reason why America needs planning: without planning, the full power of our technical resources cannot be released; the full advantage of our technical accomplishments can never be realized; and the full value of our achievements cannot be translated into terms of human well-being. Mr. Sert is still concerned with planning as a means of reforming old cities, not as a means of building new ones.

FREDERICK GUTHEIM.



WILLIAM STEIG: *Meditation will reveal all secrets*

Likenesses, Close and Remote

20th Century Portraits. By Monroe Wheeler. New York, 1942. Museum of Modern Art. 148 pp. 155 plates. Price, \$2.75.

THIS ABSORBING and provocative essay on portraiture, illustrated with an extensive gallery of plates, was inspired by the exhibition of 20th century portraits shown in December at the Museum of Modern Art, and now visiting other cities. However, the book is complete in itself, a permanent addition to literature on portraiture.

Many readers, nevertheless, will not agree with Mr. Wheeler as to what constitutes a portrait. His understanding of the term embraces face painters from Eakins and Sargent to Picasso.

"Portraiture as considered here," says Mr. Wheeler, "means any representation of an individual known to the artist personally in which the appearance and character of that individual have been an important factor as he worked."

Having thus stated his position, Mr. Wheeler is thoroughly consistent in his inclusion of "portraits" which vouchsafe no more than an eyebrow or a beard for recognition.

One is not quarreling with the contention that these unrecognizable "portraits" are works of art, by good artists. But portraiture, from the great periods of Egypt to the present, has meant to the vast majority, likeness of form and feature, coloring and expression.

"Resemblance is the point of portraiture, to be sure," Mr. Wheeler concedes, "but it may be remoteness of resemblance as well as closeness." But if the resemblance is so remote that it cannot be recognized, why bother to call it a portrait? Indeed, Mr. Wheeler himself exposes chinks in the armor of the whole proposition when he says, referring to the plates,

"A number of photographs also are shown, for in judging a portrait, some familiarity with the looks of the sitter is important, especially if the departure from reality in the artist's idiom is extreme in any way."

Surely a portrait which must have a photographic crutch falls short of being a great—or even a good—*portrait*. One agrees wholeheartedly with Mr. Wheeler's implied condemnation of the specialists in face-painting who cater to the subject's "fond hope of flattery." On the other hand, why is it any more commendable to paint "a harsh image, unreal color, and powerful, unflattering form" of someone, which is just as far removed, in the opposite direction, from being a truthful likeness?

If we are not to be concerned with as close a likeness as an artist can make, it seems immaterial or unimportant that few of our contemporary great men and women are painted by "great artists." This situation saddens Mr. Wheeler, who expresses a wish that Roosevelt might be painted by Franklin Watkins, Wallace by Marsden Hartley, Einstein by Max Weber, among others. Yet nearly all concern with portraits (or lack of them) has centered around likeness. Portraits of the great of today or yesterday are useless as such, unless they carry the conviction of being reasonably close resemblances. Had our Civil War Period boasted a Paul Klee, for instance, how historically valuable would a doodling transcription by him, of Abraham Lincoln, be as a portrait, unless it were accompanied by Matthew Brady's photographs?

As a matter of fact, Mr. Wheeler pays an unconscious tribute to likeness, on the last page of his essay. He mentions the unfortunate obliteration of Seurat's little self-portrait, adding,

"The consequence is that we do not know what this great artist looked like."

Would we know, if we were to discover a fantastic invention of him by Picasso? (Assuming such were possible?)

But despite this basic objection, the book is highly recommended as a stimulating discussion, and a sound review of the work of many good artists who have used the human face and form either as inspiration, or as springboards to esthetic objectives as remote as Mars.

—FLORENCE S. BERRYMAN.

ANDRE SEIGMANN INC.
 WORKS OF ART ★ 15 EAST 57TH ST. NEW YORK ★ PAINTINGS
 DECORATION SCULPTURE
 FURNITURE formerly 128, Fbg. St. Honoré CERAMICS

Paris

PAINTINGS

MAXIM KOPF

THROUGH FEBRUARY

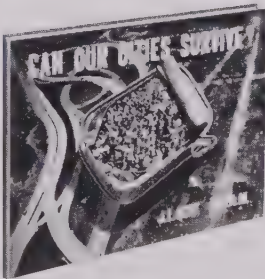
DURAND - RUEL

Established 1803

19TH CENTURY

FRENCH PAINTING

12 EAST 57TH STREET, NEW YORK



CAN OUR
 CITIES
 SURVIVE?

By JOSÉ L. SERT

"This A B C of urban problems, their analysis and solutions, based on proposals formulated by the International Congresses for Modern Architecture, warrants the attention of all who are discouraged or uncomfortable over the problems connected with modern cities."—*Scientific Book Club Review*. "Was not inspired by the present crisis, but events are giving it a unique urgency."—ALBERT GUÉRARD, in *The Nation*. Modern format.

HARVARD UNIVERSITY PRESS
 CAMBRIDGE, MASSACHUSETTS

—PAINTINGS OF MEXICO—

by **DORIS** Through March 6
ROSENTHAL
MIDTOWN GALLERIES
 A. D. GRUSKIN, Director
 605 MADISON AVE. (bet. 57th & 58th Sts.) N. Y.

ALBERT DUVEEN

XVIIITH AND XIXTH CENTURY
 AMERICAN PAINTINGS

19 EAST 57TH STREET, NEW YORK

JACOB
HIRSCH

ANTIQUITIES AND NUMISMATICS, INC.
 30 WEST 54 STREET, NEW YORK

WORKS OF ART

EGYPTIAN • GREEK • ROMAN
 ORIENTAL
 MEDIAEVAL • RENAISSANCE
 PAINTINGS
 DRAWINGS • PRINTS



The Gladstone Hotel through its distinction and charm is the choice of American and European Connoisseurs of Art and Good Living. It is within walking distance of all Art Galleries, Exhibitions, Auction Rooms, leading Shops and Theatres

Single \$4.00, \$4.50, \$5.00
 Double \$6.00, \$7.00, \$8.00
 Suites \$8.00, \$12.00
 Every room with bath.

*Official Hotel Headquarters of The College
 Art Association of America*

Hotel Gladstone
114 East 52nd Street, New York

LETTERS

To the Editor:

I am delighted to notice the refreshing wind which is blowing through the *MAGAZINE OF ART*. More than ten years ago, on my first visit to this country, I remarked certain anomalies in the teaching of the humanities and tried to call attention to them then. But the time was not ripe.

In the November number of your *MAGAZINE* there are three authors whom I applaud with enthusiasm. T. L. Low's brilliant "Viewpoints" brings a skillful surgeon's knife to a cancer which has long vitiated the teaching of so many in the field of archaeology and art history. Dorothy Odenheimer's article with her protest against the disregard of Mexican architecture is honey to my heart. And Florence S. Berryman's courage to criticize Crosby's book for walking on stilts of bombastic footnotes is also praiseworthy.

Yours very truly,

PÁL KELEMEN.

Norfolk, Conn.

To the Editor:

On my return from a semi-official artistic mission to Mexico, my attention has been directed to your November article on "Ten Churches in Search of a Scholar." This article quite definitely calls for comment.

First of all, one of the ten names is consistently misspelled, and others are printed without accents, although accents are correctly used in some cases.

Second, you are quite wrong to present the Fogg Museum as a horrible example. The art study material here at Harvard is divided between six or seven units, and no one of them pretends to completeness. In answering your author's questionnaire the secretary of the Fogg Museum Library mentioned the few photographs in the regular collection there, which are casuals, and correctly gave a reference to the principal source in the Library of the School of Design, where this material is handled because instruction in Mexican colonial architecture is offered through the School of Design. Actually we can assemble about one thousand photographs of Mexican colonial architecture and we have arrangements at present which will bring in several hundred more. By borrowing from a collaborating institution in Cambridge—also named in the secretary's letter—the total can be brought above two thousand. Any one who knows conditions in this field realizes, however, that the available illustration is largely in books and periodicals. We learn, through one of the leading Mexican art historians, that the University possesses fully three quarters of the desirable bibliography on Mexican art as a whole, and if pre-Columbian art were included, the proportion would be higher.

The third observation is more important, for the "Christopher Columbus attitude" of the article is likely to provoke unfavorable reaction in Mexico. The Mexicans actually have a better governmental set-up for the preservation and study of historic monuments than we have here in the U. S. A. Your author has nothing to say about the Institute of Archaeology, with its archives, technicians, and publications—nothing to say about the National University's School of Architecture, which regularly sends out parties of students to measure historic monuments, and supplies drawings for official and semi-official publications. Nothing is said about the Institute of Esthetic Investigations, which has brilliant staff historians, is constantly sending out expeditions to increase its archive material, and is continually issuing scholarly works on Mexican art. Through these and other instrumentalities the National Secretariat of Education is doing an excellent work of study and publication. It simply is *not true* that "this material so deserving of

study . . . has not been looked at or published." South of the Rio Grande your article may with justice be considered naive and uninformed.

Very truly yours,

KENNETH J. CONANT,
Professor of Architecture.

*Harvard University
Department of Architecture
Cambridge, Mass.*

To the Editor:

Let me congratulate you on your wise move of assigning to Mr. Farber the task of art critic. Although Mr. Farber's name is quite new to me and I do not always share his viewpoint, I believe that his writing is most interesting, sensitive and stimulating. And that is, really, all that we expect from an art critic.

The accurate evaluation of contemporary painting will be done without haste—fifty or one hundred years from now—shall I say, in spite of what our critics think.

Very truly yours,

FREDERIC TAUBES,

*220 Central Park South
New York, New York*

To the Editor:

I was surprised to read Manny Farber's comment on Philip Evergood in the current issue of your MAGAZINE. Mr. Evergood is an artist of unusual stature, according to all artists and others whose opinions you doubtless value. (See Mr. Forbes Watson's in your Nov., 1940, issue.)

Of course criticism on art is privileged. But when a review is biased, flippant and untrue as to facts it should have no place in a serious journal. I am convinced that the MAGAZINE OF ART has no wish to encourage the kind of reviews in which a person is given an opportunity to express personal grudges. This sort of criticism must lead to critical vandalism.

Very sincerely yours,

HERMAN BARON,
Director.

*A. C. A. Gallery
26 West 8th Street
New York, New York.*

Letter to the Editor:

Many thanks for Mr. Farber's good reviews in the MAGAZINE OF ART. They are always good reading, something that one doesn't come upon often in the arts.

Very truly yours,

JESSE GARRISON.

*Department of Liberal Arts
Michigan State College, Mich.*

MARCH EXHIBITIONS THROUGHOUT AMERICA

A LIST OF TEMPORARY, NOT PERMANENT, EXHIBITS. ALL INFORMATION IS SUPPLIED BY EXHIBITORS IN RESPONSE TO MAILED QUESTIONNAIRES.

ALBANY, N. Y. *Institute of History and Art*: Print Club Annual Show; Marion Huse, one man show; Mar. 3-17. Regional School Exhibit; Mar. 3-21. Camera Club Members Show; Mar. 17-31.

ALBUQUERQUE, N. M. *La Quinta Gallery*: Second Annual Santa Fe Exhibition; H. M. Berg, Jr. Photographs; March. Willard Nash Memorial Exhibition; Mar. 7-26. Albuquerque Artists; Feb. 14-Mar. 5.

AMHERST, MASS. *State College*: Family Show (Faculty, Students, and Alumni); Mar.

ANDOVER, MASS. *Addison Gallery of American Art*: War Cartoons; Feb. 19-Mar. 15. Airacobra Exhibition; Mar. 17-Apr. 11.

APPLETON, WISC. *Art Gallery*: Friedl (Mrs. Emil) Heuser Paintings and Drawings; Feb. 20-Mar. 6. Etchings and Lithographs by American Artists from Associated American Artists; Mar. 20-Apr. 6. "Emotional Design In Painting" from Museum of Modern Art; Mar. 6-20.

ATHENS, O. *University Gallery*: Prints, Silk Screen Group; Mar. 1-6. Delta Phi Delta Alumnae; Mar. 6-26.

AUSTIN, TEX. *Univ. of Texas*: Howard Cook Water Colors; Mar. 3-15. University Art Faculty; Mar. 17-30.

BALTIMORE, MD. *Museum of Art*: Mary L. Carey & Mary DiCrispino; to Mar. 7. Contemporary Portrait Exhibition; Feb. 12-Mar. 7. May Collection; Feb. 12-Mar. 14.

Walters Art Gallery: Decorative Minor Arts of China; Mar. Arms and Armor; Mar.

BETHLEHEM, PA. *Lehigh Univ. Art Gallery*: The Comic Strip from American Institute of Graphic Arts; Mar. 1-20.

BINGHAMTON, N. Y. *Museum of Fine Arts*: Everett Warner Oil Paintings; Mar.

BLOOMINGTON, IND. *Indiana Univ.*: Camouflage; Feb. 20-Mar. 11. Fifteen American Sculptors; Mar. 11-Apr. 1.

BOSTON, MASS. *Fogg Museum of Art*: The Debt of Art to Nature, illustrated by shells and photographic enlargements of shells, plants seeds & sections; Feb. 17-Mar. 6. *Grace Horne Galleries*, 270 Dartmouth: Herbert Barnett Paintings; Feb. 15-Mar. 13. Glenna Miller Paintings; John Pike Water Colors; Mar. 15-Apr. 10. *Guild of Boston Artists*, 162 Newbury: Member Guild Exhibition; Mar. 1-13. R. H. Ives Gammell Paintings; Mar. 15-27.

Institute of Modern Art, 210 Beacon: 20th Century Boston; to Mar. 6. Europe in America; Mar. 11-Apr. 10.

Public Library: Seymour Haden Etchings; Mar.

Vose Galleries: Margaret F. Browne Portraits of Service Men; Feb. 15-Mar. 6.

BROOKLYN, N. Y. *Brooklyn Museum*: Marguerita Mergantine Costumes; Feb. 12-Mar. 7. Contemporary Religious Art; Feb. 25-Mar. 28.

BURLINGTON, VT. *Fleming Museum*: Northern Vermont Artist: 13th Annual Exhibition; Mar.

CHAPEL HILL, N. C. *Person Hall Art Gallery*, Univ. of North Carolina: Student Work Parsons School of Design; Mar. 1-12. War Posters Today, from Museum of Modern Art and War Posters Yesterday, from UNC Library Collection (Bowman Gray); Howard Thomas Paintings; Mar. 13-Apr. 3. University Portraits; to Mar. 8.

CHARLOTTE, N. C. *Mint Museum of Art*: Prize Photographs of National Newspaper Contest; Holbein Drawings; Jean Charlotte Engravings of Famous Portraits; Mar.

CHARLOTTESVILLE, VA. *Univ. of Va. Museum of Fine Arts*: Artists of Univ. of Va. and Albemarle County, Va.; Feb. 28-Mar. 13.

CHICAGO, ILL. *Galleries Association*, 215 N. Michigan: Louis J. Kaep, Edith Bell; Mar. 6-30.

Club Woman's Bureau, Mandel Brothers: Gordon Weissenborn and Joe Weiss Photographs; Feb. 25-Mar. 18. Annual Exhibit, Ridge Art Association; Mar. 20-Apr. 10.

Renaissance Society of Univ. of Chicago, 5758 Ellis: Student Art Club Exhibition; Mar. 14-Apr. 14. Patrocino Woodcarvings: Barela & Spanish Colonial Design; Feb. 14-Mar. 13.

CLAREMONT, CALIF. *Pomona Gallery*: Guy Brown Wiser Illustrations; Mar. 1-15. Michael Conversa News Photographs; Mar. 15-30.

CLEVELAND, O. *Museum of Art*: Collection of John L. Severance; to Mar. 14. Road to Victory; Feb. 16-Mar. 14. Indian Mural Paintings; Mar. 16-Apr. 11.

COLUMBUS, O. *Gallery of Fine Arts*: 33rd Annual, Columbus Art League; March. Vernon Howe Bailey; Mar. 14-Apr. 4.

CONCORD, N. H. *State Library*: Bernard F. Chapman Paintings; Mar. 1-27.

COSHOCOTON, O. *Johnson-Humrickhouse Museum*: New Silk Screen Prints (Penn State College); Mar. 1-15. Don Buker One Man Photography Salon; Mar. 16-31.

DALLAS, TEX. *Museum of Fine Arts*: Klepper Club Members Exhibition; Feb. 21-Mar. 7.

DAYTON, O. *Art Institute*: British Arts & Crafts; Feb. 22-Mar. 20. R. C. A. F. Photographs; Doris Rosenthal Paintings; Leslie Johnson Guatemalan Photographs; Mar. 1-29.

DECATUR, ILL. *Art Institute and Milliken Univ.*: 1st Annual Exhibition of Central Ill. Artists; Feb. 21-Mar. 14. Wyeth Paintings; Mar. 15-Mar. 28.

DETROIT, MICH. *Institute of Arts*: Aspects of Contemporary Canadian Painting; Feb. 23-Mar. 20. Dali Exhibition; Mar. 22-Apr. 12. Survey of Detroit Architecture; Mar.

DURHAM, N. H. *Univ. of New Hampshire*: Southern Highlanders; Mar. 1-21. What is Good Design; Mar. 8-27.

DURHAM, N. C. *Duke Univ.*: Tobacco Sign Illustrations from Metropolitan Museum; Mar.

ELMIRA, N. Y. *Elgin Academy Art Gallery*: Army Illustrations from Museum of Modern Art; Mar. 6-27.

Arnot Art Gallery: Cleveland Water Color & Enamel Exhibit; Mar. 5-26.

ESSEX FELLS, N. J. *James R. Marsh Gallery*: Revolving Show by Associated Artists of N. J. Members; Mar.

EVANSVILLE, IND. *Public Museum*: Public Schools' Industrial Art; Mar. 4-18. Public Elementary Schools Pupils' Friezes & Craft Objects; Mar. 4-31. 11th Annual Exhibition Stamp Club; Mar. 21-31.

FLAGSTAFF, ARIZ. *Museum of Northern Arizona*: All Arizona Indians Arts and Crafts; thru Apr. 1.

FT. WAYNE, IND. *Art Museum*: Otto Ege Manuscripts; Feb. 15-Mar. 15. Sheets, Knee, Cowles Water Colors; Mar. 15-Apr. 15.

GRAND RAPIDS, MICH. *Art Gallery*: Prehistoric and Modern Pan American Art; Mar.

GREEN BAY, WISC. *Neville Public Museum*: Carl Plath Paintings; Mar. 1-25.

HAGERSTOWN, MD. *Washington County Museum of Fine Arts*: 12th Annual Photographic Exhibition; Mercator Maps, Cir. International Art Exhibits; Mar. 2-31.

HARTFORD, CONN. *Wadsworth Athenaeum*: Galvan's Paintings; Mar. 15-Apr. 15. Conn. Academy of Fine Arts; Mar. 13-Apr. 4. I Remember, 25 Water Colors; Mar.

HOUSTON, TEX. *Museum of Fine Arts*: Printmakers Guild; Mar. 1-15. Art from Army Camps; Mar. 7-21. 6th Annual Exhibition Houston Camera Club; Mar. 24-Apr. 7.

IOWA CITY, IA. *Univ. of Iowa*: Our Leading Water Colorists circulated by Museum of Modern Art; Mar. 17-Apr. 7.

KALAMAZOO, MICH. *Institute of Arts*: George Picken Paintings; Photographs from American Photography 21st Annual Competition; Mar. 3-31.

LAWRENCE, KANS. *Thayer Museum, Univ. of Kansas*: Albert Bloch Paintings; Mar.

LAWRENCEVILLE, N. J. *Lawrenceville School*: What Is A Building (AFA); Section II; Feb. 21-Mar. 15.

LOS ANGELES, CALIF. *Dalzell Hatfield Galleries*, Ambassador Hotel: Salvador Dali Paintings; Mar. 1-15. Loren Barton Water Colors; Mar. 15-30.

Foundation of Western Art: Latin American Contemporary Art; Mar. 8-Apr. 3.

LOWELL, MASS. *Whistler's Birthplace*: Sculpture by Mass. Sculptors; Mary Earl Wood Paintings; Mar. 1-Apr. 15.

MANCHESTER, N. H. *Currier Gallery of Art*: Art in Armed Forces; Water Colors of Venezuela; Edith R. Abbot Oils; Mar. 7-28.

MASSILLON, O. *Massillon Museum*: Children of War (Am. Friends Service Committee) Arts & Crafts from Karam House, Cleveland; Mar.

MIDDLETOWN, CONN. *Olin Library, Wesleyan Univ.*: John Taylor Arms Recent Etchings and Drawings; to Mar. 8. Demonstration of Etching on Feb. 18 by Mr. Arms.

MILWAUKEE, WISC. *Chapman Memorial Library, Milwaukee-Downer College*: Screen Prints from Am. Assoc. of Univ. Women. Chinese Paintings by Modern Chinese Artists; Mar. 11-Apr. 1.

Art Institute: A Generation of American Painters, 1922-1942; Mar. 6-28.

MINNEAPOLIS, MINN. *Institute of Arts*: Arts of Ancient Peru; to Mar. 10.

MUSKEGON, MICH. *Hackley Art Gallery*: Contemporary Art of Western Hemisphere; Mar. 6-28.

NEWARK, N. J. *Art Club*: New Jersey Artists Oil Paintings; Mar.

Artists of Today Gallery, 49 New St.: Ruth Starr Rose, One Man Show; Feb. 22-Mar. 6. Gerald Davis; Mar. 8-20. Leonard Pytlak, One Man Show; Mar. 22-Apr. 3. Avery Johnson; Feb. 22-Mar. 6.

Newark Museum: Soviet War Posters (AFA); Feb. 7-Mar. 20.

NEW LONDON, CONN. *Lyman Allyn Museum*: Action by the Navy; Mar.

NEW ORLEANS, LA. *Arts and Crafts Club*: Annual Membership Competition, Prize of \$250; Feb. 26-Mar. 27. Members Work; Mar.

Isaac Delgado Museum: 42nd Annual Exhibition Art Association of N. O.; Mar. 6-31.

NEW WILMINGTON, PENNA. *Westminster College*: "What Is A Building?" (AFA); Section I; Feb. 24-Mar. 7.

NEW YORK, N. Y. *American British Art Center, Inc.*, 44 W. 56th: Annual Exhibition of New York Society of Women Artists; Feb. 28-Mar. 13. Master Group Oil Paintings & Gouaches; Mar. 15-Apr. 3.

Albert Duveen, 19 E. 57: 18th & 19th Century American Paintings; permanent.

An American Place, 509 Madison Ave.: Arthur G. Dove Paintings; Feb. 10-Mar. 15. New Paintings by Georgia O'Keeffe; to Mar. 11.

Artists' Gallery, 43 W. 55: Leo Amino's Sculpture; Feb. 23-Mar. 8. Nicholas Vasilieff; Mar. 9-22.

Associated American Artists Gallery, 711 5th: Joe Jones Paintings; Feb. 16-Mar. 6. Silk Screen Group Exhibition; Mar. 1-16. Georges Schreiber; Mar. 8-27. "War Mothers" Bernhard Sopher; Feb. 23-Mar. 8.

Avery Library, Columbia Univ.: Architectural Books published since 1775 in U. S. A.; to Mar. 5.

Babcock Galleries, 38 E. 57: Western and European Paintings; Mar.

Bignou Gallery, Inc., 32 E. 57: 20th Century French Painters; to Mar. 6. 19th Century Selection; Mar. 8-Apr. 10.

Buchholz Gallery, 32 E. 57: Klee, Masson Primitive Sculpture; Feb. 15-Mar. 13. Henry Moore Drawings, Water Colors; Mar. 15-Apr. 3.

Cooper Union Museum, Cooper Sq.: 18th Century Clocks and Watches; Mar.

Downtown Gallery, 43 E. 51: William Zorach Sculpture; Mar. 2-27.

Durand-Ruel, Inc., 12 E. 57: Pastels by Degas; Mar. 8-27.

Ferargil Galleries, 63 E. 57: Paintings by Frederick Whitaker; to Feb. 28.

Galerie St. Etienne, 46 W. 57: Eugene Spiro Paintings; Feb. 13-Mar. 13.

Gallery of Modern Art, 18 E. 57: Marcel Vertes Portraits, Ballet, and Circus Paintings and Gouaches; Mar. 15-Apr. 10.

Arthur H. Harlow & Co., Inc., 42 E. 57: Rare Etchings & Engravings by Old Masters; Early American Historical & Town Views; Currier & Ives Lithographs; continuous.

Kennedy & Co., 785 5th: Significant Prints by American Printmakers; American Water Colors; Mar.

Kraushaar Galleries, 730 5th: John Hartell Paintings; Feb. 22-Mar. 13.

Julien Levy Gallery, 11 E. 57: Luis Herrera Gevara and Demetri Urruchua; Feb. 24-Mar. 20.

Macbeth Galleries, 11 E. 57: Joseph De Martini; Mar. 15-Apr. 3.

Metropolitan Museum of Art: 82nd & 5th: Brueghel Prints; Mar. 12. Shaker Furniture, Drawings from Index of American Design; Mar. 15-Apr. 30. Speak Their Language, British and American Cartoons; Mar. 23-May 31. Silk Screen Prints; opening Mar. 13.

Milch Galleries, 108 W. 57: American Artists Paintings; Mar.

Morton Galleries, 130 W. 57: Group Show; Feb. 22-Mar. 6.

Museum of Costume Art, 630 5th: Masks from Collection of Kenneth MacGowan; Feb. 10-Mar. 31.

Estelle Newman Gallery, 66 W. 55th: Group Shows; Mar.

New York Historical Society, 170 Cen. Park W.: Naval History Gallery, Views of Famous Battles include Water Colors, Oil Paintings, Original Drawings, and Prints; Mar. 2-Apr. 4.

Passedoit Gallery, 121 E. 57: Hannah Small Sculpture; Feb. 23-Mar. 13. Dahlor Ipcae Paintings; Mar. 15-Apr. 3.

Paul Drey Gallery, 11 E. 57: Old Paintings and Objects of Art; continuous.

Pen and Brush, 16 E. 10: Illustrations, Paintings & Sculpture by New Members; Feb. 7-Mar. 2.

Perls Galleries, Inc., 32 E. 58: Darrel Austin: Retrospective; Mar. 1-Apr. 10.

Portraits, Inc., 460 Park Ave.: Members Exhibition by Art Directors' Club; Mar. 15-27.

Primitive Arts, 54 Greenwich Ave.: Textiles of all Epochs; Mar.

Public Library, 476 5th: American Landscape Prints of Today; to Mar. 31.

Robert-Lee Gallery, 32 W. 57: John Chetcuti Water Colors; thru Mar.

H. F. Sachs, Inc., 65 E. 52: Primitive Art; Mar.

Schaeffer Galleries, 61 E. 57: Old Master Paintings; Mar.

André Seligmann, 15 East 57: Maxim Kopf Paintings; Mar. E. & A. Silberman, 32 E. 57: Old and Modern Masters Paintings and Early Objects of Art; Mar.

Wakefield Gallery, 64 E. 55: Alfonso Ossorio Paintings and Drawings; Feb. 22-Mar. 6.

Whitney Museum of American Art, 10 W. 8: Gertrude Vanderbilt Whitney Memorial Exhibition; Jan. 26-Mar. 10.

Willard Gallery, 32 E. 57: Herbert Bayer Recent Oils; Mar. 9-27. Lee Catch Recent Oils; Feb. 16-Mar. 13.

NORFOLK, VA. *Museum of Arts and Science*: Rodin Water Colors; Norfolk Art Corner Members Oil Paintings; Mar. 7-28. "Cartoons" by F. B. Fitzpatrick; Feb. 14-Mar. 28.

NORWICH, CONN. *Slater Memorial Museum*: Artur Halmi Drawings; Drawings of Figureheads and Other Carved Ornaments from American Clipper Ships (Am. Index of Design); Mar. 8-30.

NORTHAMPTON, MASS. *Smith College Museum of Art*: Contemporary American Negro Art; Feb. 15-Mar. 8.

OAKLAND, CALIF. *Art Gallery*: Annual Exhibition of Oil Paintings; Feb. 28-Mar. 28.

Mills College Art Gallery: New Organizations; Photographs of Murals from Section of Fine Arts, WPA; Feb. 19-Mar. 28. New Acquisitions, Photographs of Murals from Section of Fine Arts, WPA; Feb. 19-Mar. 23.

OLIVET, MICH. *Olivet College*: Coptic Textiles; Mar. 1-15. Color Lithographs by Bonard, Denis, Roussel; Mar. 15-29.

OMAHA, NEB. *Joslyn Memorial*: American Indian Water Colors; Development of Stage Design; Mar.

OSHKOSH, WISC. *Public Museum*: Famous Collection of Stamps; Mar. 1-28.

OXFORD, MISS. *Mary Buie Museum*: Jane Peterson Paintings; Mar. 1-Apr. 1.

PALM BEACH, FLA. *The Society of the Four Arts*: "Americans 1942"; to Mar. 7. Latin-American Show; Mar. 11-31.

PARKERSBURG, W. VA. *Fine Arts Center*: 7th Annual Photography Show; Mar.

PHILADELPHIA, PA. *Pennsylvania Academy of the Fine Arts*: Paintings from Permanent Collections; Mar.

Art Alliance: Rivers of America Illustrations; Mar. 2-28. Clara Finkelstein Oils; to Mar. 14. Bertha Kling Sculpture; Walter Stuempfig Oils; Feb. 23-Mar. 21.

Museum of Art: Modern Mexican Painting; Mar. 26-May 10. Art in Advertising; Feb. 13-Mar. 15. French Illustrations (prints); Feb. 17-Mar. 16. Photography is an Art; to Mar. 12.

PITTSBURGH, PA. *Carnegie Institute*: 33rd Annual Exhibition of Associated Artists of Pittsburgh; Feb. 11-Mar. 11. Max Weber Paintings; Mar. 9-Apr. 18. Ancestral Sources of Modern Painting; Mar. 15-May 6. 30th Annual Pittsburgh Salon of Photography; Mar. 19-Apr. 18.

PORTLAND, ME. *Sweet Memorial Art Museum*: 60th Annual Exhibition Oils, Water Colors, and Pastels; Feb. 26-Mar. 28.

POUGHKEEPSIE, N. Y. *Vassar College*: New Rugs by American Artists (circulated by Museum of Modern Art); Mar. 9-30.

PROVIDENCE, R. I. *Art Club*: Water Color Club; Mar. 2-14. Louise E. Marionetti, Ruth Robinson, Margaret Mowry Paintings and Drawings; Mar. 16-28.

Rhode Island School of Design Museum: Russian Icons; Feb. 24-Mar. 23.

RICHMOND, VA. *Valentine Museum*: Old Richmond Neighborhoods in Richmond of Tomorrow; Feb. 15-Apr. 15.

Museum of Fine Arts: Great Matson Painting; Feb. 20-Mar. 8.

SALT LAKE CITY, UTAH *Utah War Service Center*: 41st Annual Exhibition of Utah State Institute of Fine Arts; Feb. 15-Mar. 14. Latin-American Prints; Mar. 19-Apr. 7.

SAN ANTONIO, TEX. *Witte Memorial Museum*: Old Masters Lent by Wildenstein & Co., Inc.; Mar. 1-14.

SAN DIEGO, CALIF. *Society of Fine Arts Gallery*: Lin Fong Ming Paintings; J. L. Ridgway Water Colors, Bird Paintings; Pictures for Children; March. California Water Color Exhibition; Mar. 7-31.

SAN FRANCISCO, CALIF. *Museum of Art*: Contemporary American Figure Painting (AFA); to Mar. 7. Color Print for Children (AFA); Feb. 23-Mar. 21. Art in Advertising (AFA); Feb. 28-Mar. 28.

SANTA BARBARA, CALIF. *Museum of Art*: Russell Cowles, Victor Tischler; Mar. 1-15. Anthony Toney; Alexander Cerazzo; Morgenroth Collection of Renaissance Medallions; Mar.

SEATTLE, WASH. *Art Museum*: Antiquarian Society 18th & 19th Century English and French Miniatures; Earl Fields Paintings; P. A. Dearborn Photography; to Mar. 7.

Henry Gallery: Raymond Hill Water Colors; Mar. 19-Apr. 19.

SPRINGFIELD, ILL. *Art Association*: Modern Painting (AFA); Feb. 21-Mar. 10. Drawing for Collectors (AFA); March. Central Illinois Annual; Mar. 21-Apr. 5.

SPRINGFIELD, MASS. *G. W. F. Smith Art Gallery*: Coordinator's Latin-American Paintings; Feb. 14-Mar. 7. History of American Movies; Feb. 17-Mar. 10.

ST. LOUIS, MO. *City Art Museum*: Prints by Dutch Masters; to Mar. 15. Vernon Howe Bailey Naval Defense Activities Drawings and Water Colors; Feb. 14-Mar. 7. Latin-American Paintings; Feb. 15-Mar. 15.

SWARTHMORE, PA. *Swarthmore College*: Stockholm Builds from Museum of Modern Art; Mar. 1-12. Structure in Architecture (AFA); Mar. 15-27.

SYRACUSE, N. Y. *Museum of Fine Arts*: Associated Artists of Syracuse; Mar.

TERRE HAUTE, IND. *Swope Art Gallery*: John Atherton Paintings; to Feb. 28.

TOLEDO, O. *Museum of Art*: Modern Dutch Paintings, including 14 Van Goghs; Mar. 7-28.

TOPEKA, KANS. *Mulvane Art Museum*: National Red Cross Poster Exhibition; Mar.

TULSA, OKLA. *Philbrook Art Museum*: Oklahoma Artists Exhibition; Mar. 2-Apr. 5.

UNIVERSITY, ALA. *Univ. of Alabama*: Paintings by British Children (British Information Service, N. Y. C.); Feb. 28-Mar. 29. Annual Art Club Exhibition; Mar. 29-Apr. 16.

UNIVERSITY, LA. *State Univ.*: War Posters Today; Mar. 9-30.

UTICA, N. Y. *Munson-Williams-Proctor-Institute*: Memorial Exhibition of Sculpture by John Flannagan; Picture of the Month by John Marin; Ernest Roth Prints; Cazenovia Central School Children's Paintings; Mrs. George Bennett Paintings; Mar. 7-30.

WASHINGTON, D. C. *National Gallery of Art*: Paintings and Sculpture by Great Masters; Chester Dale Collection of 19th Century Painting; Collection of Paintings by 19th Century French Artists Lent by French Museums; Widener Collection of Decorative Arts, Chinese Porcelains, Ceramics, Italian Renaissance and French 18th Century Furniture; Mar.

WEST PALM BEACH, FLA. *Norton Gallery and School of Art*: Palm Beach Art League Annual Members Show; Mar. 7-28. Norton Collection of Paintings and Sculpture; Stanley Charles Nott Collection of Chinese Jade Carvings; permanent.

WESTFIELD, MASS. *Westfield Athenaeum*: Cleveland Water Colors and Enamels; Mar.

WICHITA, KANS. *Art Association*: Artist Guild Annual; Feb. 28-Mar. 15. Old Costumes (American, English); Victorian Furniture and Accessories; Early American Glass, Silver, and Paintings; Mar. 15-31.

WORCESTER, MASS. *Art Museum*: Modern Swedish Decorative Arts; thru March. New England Painting 1700-1775; Feb. 18-Mar. 31. Chilean Painting; Feb. 17-Mar. 21.

YOUNGSTOWN, O. *Butler Art Institute*: Egyptian Art (AFA); Mar. 5-28. Prints from Associated American Artists, Cleveland; Feb. 19-Mar. 14. Paul Travis of Cleveland One Man Show; Mar. 5-28.

ZANESVILLE, O. *Art Institute*: Art Institute of Chicago 57rd Annual Exhibition of American Painting; Feb. 25-Mar. 28. Local Children's Scholarship Contest; Mar. 1-13. Paintings by King-Coit School Children; Mar. 15-28.

ARTIST'S CALENDAR OF EXHIBITIONS AND COMPETITIONS

NATIONAL

18TH BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTINGS: THE CORCORAN GALLERY OF ART

March 21-May 2. *The Corcoran Gallery of Art*, Washington, D. C. Open to American artists by invitation only because of restricted transportation facilities. Gallery hopes to revert to its former policy with regard Biennial Exhibitions after war.

FIFTEENTH ANNUAL EXHIBITION: ASSOCIATION OF HONOLULU ARTISTS

March 1-15. *Honolulu Academy of Arts*, Honolulu, Hawaii. Open to American artists. Media: oil, water colors and sculpture. Jury. Works due Feb. 20. Association of Honolulu Artists.

2ND ANNUAL WATER COLOR EXHIBITION: MISSISSIPPI ART ASSOCIATION

April. *Municipal Art Gallery*, Jackson, Miss. Open to living American artists. Media: water colors (framed or matted). Jury. Prize of \$50 Defense Bond. Entry cards and work due March 20. Mrs. John Kirk, Sec., 927 N. Jefferson St., Jackson.

60TH ANNUAL EXHIBITION OF THE PORTLAND SOCIETY OF ART

Feb. 28-Mar. 28, 1943. *L. D. M. Sweet Memorial Art Museum*, Portland, Me. Open to living American artists. Media: oil, water color, pastel. Entry cards due Feb. 6. Works due Feb. 13. Entry fee \$1.00. Limit 3 works for each entry. Bernice Breck, Secretary.

51ST ANNUAL EXHIBITION OF THE NATIONAL ASSOCIATION OF WOMEN ARTISTS

April 5-24, 1943. *American Fine Arts Galleries*, 215 W. 57th St., New York City. Open to Ass'n. Members only. Media: oil, water color, black and white, sculpture. Jury. Cash prizes totaling \$1,500. Work due March 29. Josephine Droege, Exec. Sec'y., Nat'l. Ass'n. of Women Artists, 42 W. 57th St., N. Y. C.

PRINT AND DRAWING ANNUAL OF THE SAN FRANCISCO ART ASSOCIATION

March 9-Apr. 4, 1943. *San Francisco Museum of Art*, San Francisco, Calif. Open to American artists or artists living in U. S. Media: all prints and drawing. Jury. Prizes. Entry cards due Feb. 25. Works due Feb. 29. Registrar, San Francisco Museum of Art.

76TH ANNUAL EXHIBITION OF THE AMERICAN WATER-COLOR SOCIETY

March 24-April 14, 1943. *National Academy Galleries*, New York City. Open to all artists. Media: water color and pastel. Jury. Cash prizes and medal. Entry cards and work due March 15. Harry De Maine, Secretary, American Water-Color Society, 1083 Fifth Ave., New York City.

22ND ANNUAL INTERNATIONAL EXHIBITION OF WATER COLORS: THE ART INSTITUTE OF CHICAGO

May 13-Aug. 2, 1943. *The Art Institute of Chicago*, Chicago, Ill. Open to all artists. Media: water color, pastel, drawing and monotype. Jury. Three prizes totaling \$1,100. Entry cards due March 22. Works due March 29-April 8. Frederick A. Sweet, Assistant Curator of Painting and Sculpture.

PROFESSIONAL EXHIBITION: WHISTLER'S BIRTHPLACE, LOWELL, MASS.

Open to all professional artists for exhibition during the year. Media: all. Exhibition 6 to 8 weeks. Fee \$1.50 per picture and expenses. John G. Wolcott, Vice-Pres., 236 Fairmount St., Lowell, Mass.

14TH INTERNATIONAL EXHIBITION OF NORTH-WEST PRINTMAKERS

March, 1943. *Seattle Art Museum*, Seattle, Washington. Open to all artists. Media: all wood and metal including silk screen and monotype. Jury. Purchases prizes. Entry cards due Feb. 15. Works due Feb. 18. Mrs. Wm. S. Gamble, Secretary, 1514 Palm Ave., Seattle, Wash.

REGIONAL

EAST

OHIO VALLEY OIL AND WATER COLOR SHOW: OHIO UNIVERSITY

April 1-21. Ohio University, Athens, Ohio. Open to artists living in Ohio, West Virginia, Pennsylvania, Illinois, Indiana and Kentucky. Media: oil and water colors. Prizes: \$100 in War Bonds. Entry cards and work due on or before March 7. Dean Earl C. Seigried, College of Fine Arts, Ohio University, Athens.

MIDDLE ATLANTIC EXHIBITION: MINT MUSEUM OF ART, CHARLOTTE

May, 1943. *Mint Museum of Art*, Charlotte, N. C. Open to all artists in section of Middle Atlantic states. Media: oil, water color, sculpture and prints. Entry cards and work due April 27. Dayrell Korthener, 208 Cherokee Road, Charlotte, N. C.

REGIONAL

EAST (Continued)

5TH ANNUAL REGIONAL SHOW: THE PARKERSBURG FINE ARTS CENTER

April, 1943. *The Parkersburg Fine Arts Center*, Parkersburg, W. Va. Open to residents and former residents of Virginia, West Virginia, Ohio and Pennsylvania. Media: oil and water color. Jury. Entry cards due March. Miss Catherine Graham, 1027 Ann St., Parkersburg, W. Va.

MID-WEST

MID-WESTERN ARTISTS EXHIBITION: KANSAS CITY ART INSTITUTE

March, 1943. *William Rockhill Nelson Gallery of Art*, Kansas City, Mo. Open to residents of mid-western states. Media: all. Jury. Entry cards due early February. Keith Martin, 4415 Warwick Blvd., Kansas City, Mo.

13TH ANNUAL: SPRINGFIELD ART MUSEUM

April, 1943. *Springfield Art Museum*, City Hall, Springfield, Mo. Open to residents of Missouri and neighboring states. Media: oil, water color, pastel and prints. Jury. Deborah D. Weisel, General Secretary, Kingobard Apts., Springfield, Mo.

STATE

EAST

8TH ANNUAL EXHIBITION OF ARTISTS OF UPPER HUDSON: ALBANY INSTITUTE OF HISTORY AND ART

Apr. 28-May 30, 1943. *Albany Inst. of History & Art*, Albany, N. Y. Open to artists residing within 100 miles of Albany. Media: oil, water color, pastel and sculpture. Jury. Entry cards and works due Apr. 17. John D. Hatch, Jr., Dir.

11TH ANNUAL MARYLAND ARTISTS EXHIBITION

March 12-April 11, 1943. *Baltimore Museum of Art*, Baltimore, Md. Open to artists born in, or residents of, Maryland. Media: all. Jury. Entry cards and work due Feb. 19-24. Registrar, Baltimore Museum of Art.

EXHIBITION OF WORK OF NANTUCKET ARTISTS: EASY STREET GALLERY, NANTUCKET

August, 1943. *Easy Street Gallery*, Nantucket, Mass. Media: oil, water color, sculpture, black and white and miniatures. Mrs. Herbert R. Crane, Manager.

9TH ANNUAL EXHIBITION BY ARTISTS OF WESTERN NEW YORK: ALBRIGHT ART GALLERY

Spring, 1943. *Albright Art Gallery*, Buffalo, N. Y. Open to resident artists of Allegany, Cattaraugus, Chautauqua, Erie, Genesee, Livingston, Monroe (exclusive of Rochester), Niagara, Ontario, Orleans, Steuben, Wayne, Wyoming and Yates Counties. Media: oil, water color, drawing, pastel, print and sculpture. Jury. Three prizes totaling \$125. Director, Albright Art Gallery.

21ST ANNUAL EXHIBITION: NORTH SHORE ART ASSOCIATION, GLOUCESTER

June, 1943. *North Shore Art Association Galleries*, Gloucester, Mass. Open to members. Media: all. Jury. Cash prizes totaling \$125. Mrs. John E. Holmes, North Shore Art Association.

MID-WEST

CHICAGO DESIGN IN PRINTING: SOCIETY OF TYPOGRAPHIC ARTS

May 6-29. *Art Center of Chicago*, 32 W. Randolph St., Chicago, Ill. Media: all classifications of printing done during 1942 in Chicago and vicinity. Jury. Certificate awards for each classification. Edward F. Sullivan, 230 N. Michigan Ave., Chicago, Ill.

WEST

4TH ANNUAL EXHIBITION OF PAINTINGS, SCULPTURE AND CRAFTS BY ARTISTS OF LOS ANGELES AND VICINITY: LOS ANGELES COUNTY MUSEUM

March 14-April 30. *Los Angeles County Museum*, Exposition Park, Los Angeles, Calif. Open to artists of Los Angeles and vicinity. Media: oil, sculpture, ceramics, textiles, metal and leather work, and wood carving. Jury. Entry cards due March 1. Works due March 2. Louise Ballard, Los Angeles County Museum.

SOUTH

ANNUAL MEMBERSHIP SHOW: THE ARTS AND CRAFTS CLUB OF NEW ORLEANS

Feb. 26-March 27. *The Arts and Crafts Club*, 712 Royal St., New Orleans, La. Jury. Prize of \$250. Entries received on or before Feb. 23.

STATE

SOUTH (Continued)

42ND ANNUAL EXHIBITION: THE ART ASSOCIATION OF NEW ORLEANS

March 6-31. *The Isaac Delgado Museum of Art*. Open to members and those serving in the armed forces of U. S. Media: oils, water colors, sculpture, black and white, and crafts. Jury. Prizes totaling over \$300. Receiving date: Feb. 26. Ethel Hutson, Secretary to the Director, Isaac Delgado Museum of Art.

COMPETITIONS

JUSTRITE DRAWING INK CONTEST: LOUIS MELIND COMPANY, CHICAGO, ILL.

For Professional Artists: Prizes awarded for the best pen and ink drawings illustrating some phase of America's Drive to Victory—promotional piece urging the sale of war stamps and bonds. Contest closes April 1. First prize \$50 war bond; entries of unusual merit will receive \$5 each in war stamps. Jury.

For Students: Open to students, under 21, who have never regularly received remuneration for any art work. Contest closes April 1. First prize \$50 war bond; entries of unusual merit will receive \$5 each in war stamps. Jury. Louis Melind Company, Dept. 102, 362 W. Chicago Ave., Chicago, Ill.

M. GRUMBACHER OIL PAINTING AWARD FOR STUDENTS

The Third Annual M. Grumbacher National Scholastic Awards (oil painting section), open only to High School students. All work to be submitted to Pittsburgh jury. Prizes: first, \$50; second, \$25; six other cash prizes; art scholarship, etc. Closing date: March. Art teachers writing for entry blanks, color cards, etc., address M. Grumbacher, 470 West 34th St., New York City. Canadian participants write to 179 King St., West, Toronto, Ontario.

MURAL COMPETITION FOR DECORATION OF RECORDER OF DEEDS BUILDING, WASHINGTON, D. C.

The sum of \$5,600 will be paid for seven oil or tempera canvases ranging in size from 5½ by 8½ to 14 1/3 by 5 2/3 feet. The contribution of the Negro to the American Nation is the theme for all murals, and the subject matter of each has been outlined by the Recorder of Deeds. Two-inch scale designs in full color must reach Washington on or before March 1, 1943. For further particulars write The Section of Fine Arts, Room A-29, Old Auditorium Building, 1900 E Street, N. W., Washington, D. C.

JAMES D. PELHAM AWARDS IN LITERATURE AND ART

Open to artists between the ages of 20-35 born in California. Closing date Feb. 15, 1943. Announcements and applications may be secured from Charles B. Lipman, Dir., 319 Phelan Building, San Francisco, Calif.

MURAL DECORATION FOR LIBRARY OF THE MUSEUM OF FINE ARTS, SPRINGFIELD, MASS.

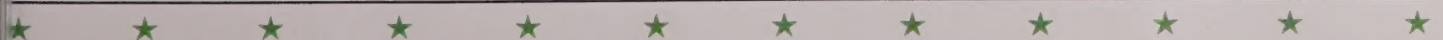
Competition open to all artists including men of the Armed Forces. Award \$4,500 to include complete cost of execution and installation. Work may be completed after the war if winning design submitted by soldier artist. Mural to be executed in oil with mat finish directly on wall or painted on acceptable type of composition board to be mounted on wall. Subject to deal with history of Springfield; or refer to industrial importance of Western Massachusetts section of the Connecticut River Valley. Competition designs to reach Springfield by May 24, 1943, where they will be judged by Museum's Committee on the advice of a jury composed of: Edward Rowan, Margit Varga, Henry Varnum Poor, William Cropper and Forbes Watson. Address inquiries to Frederick B. Robinson, Director.

ANNUAL MEMBERSHIP COMPETITION OF THE ARTS AND CRAFTS CLUB OF NEW ORLEANS

Paintings, sculpture, prints and crafts are eligible for exhibition; paintings and sculpture are eligible for the first prize of \$250. Only members (\$5.00 fee) may submit works, which must reach the Club by Tuesday noon, Feb. 23, 1943. All entries must be prepaid, with artist's name, address, title of work, medium, and price if for sale clearly marked thereon. They will be returned charges collect at the conclusion of the exhibition, March 27, 1943. Address inquiries to Edith Norris, Secretary, 712 Royal Street, New Orleans.

NATIONAL SCHOLASTIC AWARDS FOR STUDENTS

A competition and exhibition of the work of undergraduates in the 7th through the 12th grades of public, parish or private schools in the U. S., possessions and Canada. All art work in any media may be submitted. Prizes given in all classifications. Work accepted to be exhibited in Carnegie Institute Galleries, May 1943. Margaret Whitman, National Secretary, Scholastic Awards, 220 E. 42nd St., New York City.



Advance Price effective March 15th for the

AMERICAN ART ANNUAL

. . . the indispensable HANDBOOK about ART

THE CURRENT VOLUME of the *American Art Annual* is the largest volume thus far published in the series—754 pages. Since Volume I, in 1898, the Art Annual has been characteristically known as an “indispensable tool”—a source book of facts, figures, and data about art in this country. When you need facts or information, or when you want to know something about art activity or art organizations in America, there is one place to look, the *American Art Annual*.

Important Features included in the Current Volume, No. 35, are:

- ★ NATIONAL AND REGIONAL ORGANIZATIONS
- ★ MUSEUMS AND LOCAL ORGANIZATIONS
- ★ MUSEUMS IN CANADA AND LATIN AMERICA
- ★ DIRECTORY OF ART SCHOOLS
- ★ FELLOWSHIPS AND SCHOLARSHIPS
- ★ DIRECTORY OF ANNUAL EXHIBITIONS
- ★ SOURCES OF TRAVELING EXHIBITIONS
- ★ THE ART PRESS
- ★ ART COMMISSIONED FOR FEDERAL BUILDINGS
- ★ PAINTINGS & PRINTS SOLD AT AUCTION
- ★ COMPLETE INDEX

*Mail your order TODAY at the old price: List, \$8; to Libraries, \$7;
to AFA Members, \$6*

AFTER MARCH 15th

*Orders can be accepted only at new price: List, \$10; Libraries, \$8.50;
to AFA Members, \$7.50*

THE AMERICAN FEDERATION OF ARTS

National Headquarters, Barr Building

Washington, D. C.